

ICOM

PUBLISHING MANUAL



Dear members,

In keeping with the ICOM Strategic Plan 2016-2022, which includes a policy dedicated to publications, ICOM wishes to support its network's rich and varied editorial activities, and contribute to the development of expertise in the museum field. In 2016, around 110 publications were released by ICOM committees in an array of formats and content, and in a diversity of languages including not only ICOM's three official languages, but also Estonian, Finnish, German, Greek, Italian, Japanese, Korean, Norwegian, Portuguese and Swedish.

This publishing manual has been created to assist the ICOM network in designing and distributing its many publications, both print and digital. It contains a set of practical explanatory chapters that can be used in all steps of the publishing process, whether you are working on a book, journal, newsletter or conference proceedings. Through this manual we strive to encourage committees to produce publications of quality, consistent with ICOM's identity and standards.

The guidelines and various steps detailed here are not all mandatory, and are to be adapted according to the context, means and constraints of your many publications. Nevertheless, they provide a basis for members unfamiliar with publishing activity and who may therefore wish to rely on a simple handbook.

We hope these guidelines will facilitate the publishing process for you and help to further develop expertise in the museum sector.

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We realise that we may not cover all of your questions, in which case, do not hesitate to contact us for further information: publications@icom.museum



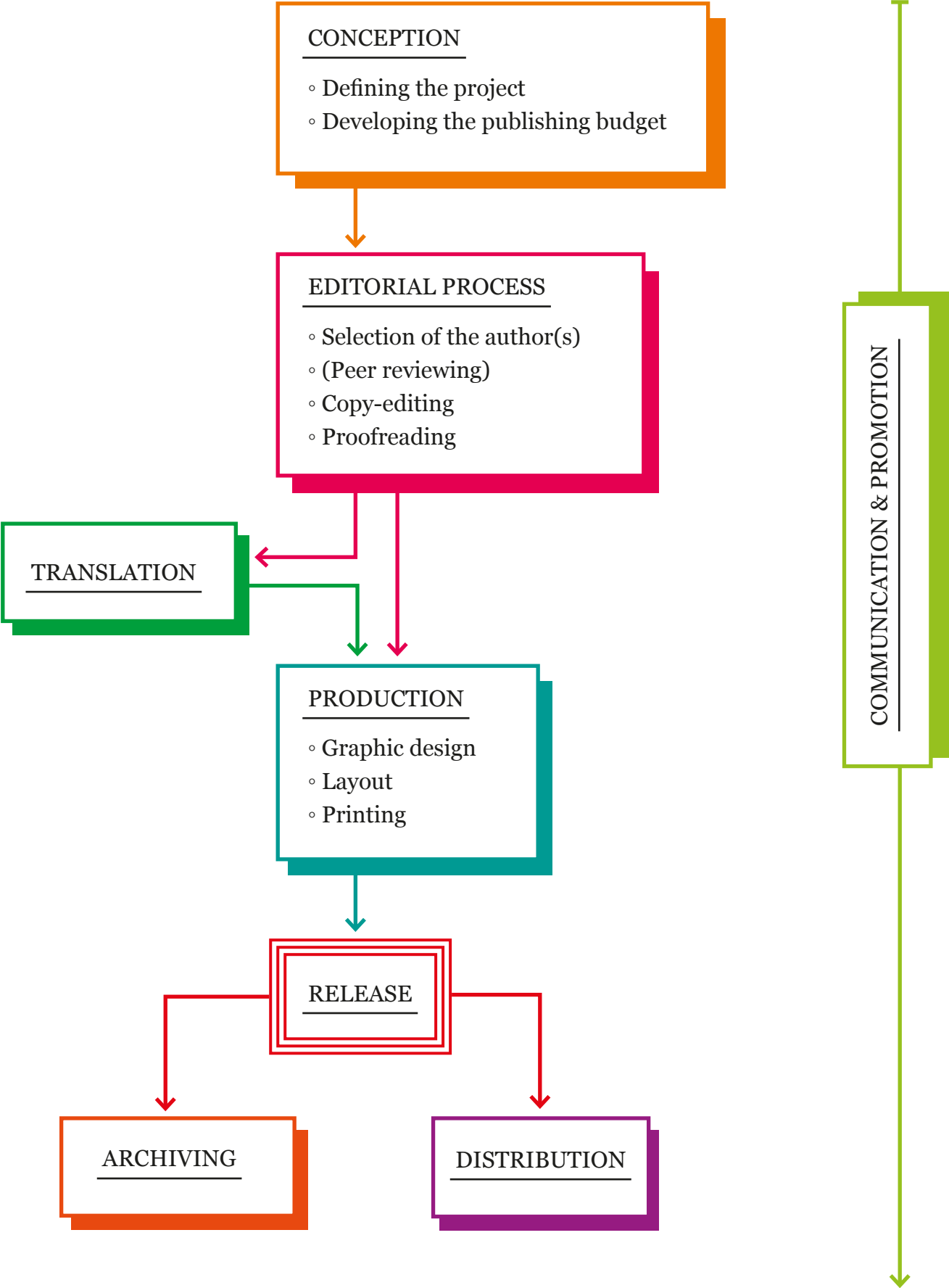
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KEY STEPS IN THE PUBLISHING PROCESS



1

Defining your Project

1 Preliminary steps in the publishing process

EVALUATE YOUR PROJECT

Before launching a publishing project, we recommend that you take some time to evaluate the following: relevance of the subject, objectives of the publication, possible format (i.e. print, digital-only) and whether a partner is necessary for a co-publication.

Once you have a clear vision for the publishing project, inform the Secretariat of your plans. Publishing within ICOM also means keeping the Secretariat informed of the project's progress, to facilitate assistance if necessary.

It is important to note that most ICOM publications are intended for distribution free of charge, which is why we will not delve extensively into the commercial aspects of publishing in this manual.

→ Please also note that International Committees need to hold a [delegation of authority](#)* if they need to sign contracts with third parties to realise their project.

CHARACTERISTICS OF THE PUBLICATION

Identify the main characteristics of your publication ahead of time, to help you establish the budget, request quotes from service providers with accuracy, and subsequently adapt any of the features if need be (e.g. regarding the estimated cost).

Committee subgroups and working groups should first inform and refer to their Committee Chair during the whole publishing process.

**All words followed by an asterisk are explained in the [glossary p. 112](#) and are clickable links.*

AUDIENCE

Knowing your readership will allow you to define the language of your publication, its format, and may impact your initial concept. You could carry out a survey of potential readers, by asking questions such as whether a digital or print publication would be more appropriate, using a simple online tool such as [Google Forms](#).

*Identify your readership:
Who is your publication for?
Why will this audience be interested in your publication?*

MARKET STUDY

This step consists of identifying competitive works. Analysing what has already been published on the same subject can either solidify your project or call it into question. This is also a way of finding out if there is a substantial amount of literature on the subject, or if, on the contrary, you are one of the few to address it. Those considerations will have an impact on how you carry out the rest of the publishing process (e.g. layout, binding type, print run).

CO-PUBLISHING

Publishing is demanding work and partnering with a publisher can be a way of sharing the workload, as well as the costs. Another positive effect of co-publishing is that your publication will benefit from the expertise and reputation of the publisher. The decision to opt for a co-publication should be made early on in order to find a publisher that will accept your project. Be prepared to change your plans if you do not manage to find a partner. Once you have found a partner, it is essential to sign a contract in order to ensure proper and transparent conditions.

See [Appendix I](#) for a list of academic publishing houses.

→ Members of Committee subgroups and working groups must consult with their Chair before undertaking any actions with a publisher. This is essential to ensure proper protection of ICOM copyright over publications emanating from ICOM committees.

See [Chapter 9](#) for details on co-publishing contracts and copyright.

DEVELOP A TIME SCHEDULE

A time schedule is crucial for meeting deadlines in the various stages of the publishing process. The promotional strategy, for example, should be considered from the very beginning of the project.

These characteristics include:

- | | |
|---|--|
| ◦ Title | For print: |
| ◦ Author(s) | ◦ Dimensions |
| ◦ Potential partners | ◦ Type of paper |
| ◦ Publication type (book, journal, conference proceedings, monograph, etc.) | ◦ Binding type |
| ◦ Format (printed book, e-book, DVD, etc.) | ◦ Print run (including free copies for the author(s), review copies and archiving) |
| ◦ Language and potential translations | |
| ◦ Readership | |
| ◦ Price: will the publication be sold, or distributed free of charge? | |
| ◦ Publication date | |
| ◦ Brief description of the content | |
| ◦ Promotional material | |
| ◦ Distribution strategy | |
| ◦ Circulation network | |

Publishing projects can involve a number of external service providers and a great deal of work during each step of the process. Time schedules should therefore be realistic. It is not uncommon for the entire process, from initial manuscript to final publication, to take one year (or 18 months, in the case of scholarly books and journals).

Main deadlines to be set include:

- Submissions received
- Peer reviewing (if scholarly)
- Final version of the manuscript, revised by the author
- Reviewed and corrected version from the proofreader
- Translation of the manuscript (if applicable)
- Distribution of promotional material (e.g. flyers)
- Design template
- Layout process
- Approval of the final version before printing (with final graphic design and layout)
- Printing
- Publication date
- Official book launch (if applicable)

ESTIMATE YOUR COSTS

Before establishing your budget, request quotes from all external service providers ([graphic designer*](#), printer, translators, etc.).

To obtain realistic quotes, be as accurate as possible about your project. This will also facilitate the work of the service providers.

Please refer to your Committee Chair before signing any contract. The Chair is the only member entitled to sign, if your Committee has a delegation of authority from the ICOM Secretariat.

See [Chapter 9](#) for more on delegation of authority.

2 Developing and monitoring a publishing budget

A budget and projected operating (or income) account are essential tools when producing a publication. These should be established before the editorial process is launched and continually verified and/or updated over the course of the publication process (for instance, if the publication's specifications have evolved from initial plans).

If you are working on a series or a periodical, the projected operating account should run over three years, in order to incorporate the financial impact of each new title.

PARTICULARITIES OF ICOM

ICOM committee publications are often based on voluntary contributions from members. The fees for contributors discussed in this publishing manual are therefore not always relevant.

For publications produced with co-publishers, the production process will generally be handled by co-publishers, as they already have regular service providers for printing, binding and distribution. It is useful to list the costs together with the other party when setting the terms of the partnership.

For conference proceedings, the publishing budget is sometimes included in the overall conference budget.

EDITORIAL COSTS

AUTHORS' REMUNERATION

The author's form of payment or compensation must be discussed with them and specified in a contract, even if the author is working on a voluntary basis.

Royalties (in commercial publishing)

Royalties are paid to the author for each copy of the publication sold. The royalties are usually paid once a year to the author. They represent a percentage of the public price and have to be negotiated between the publisher and the author (generally 5–12%).

See Chapter 9 for more about author remuneration.

ILLUSTRATION FEES

Illustration fees can include photographer fees or agency fees, as well as fees of living artists or rights-holders (e.g. if featuring works of art or illustrations in the publication).

PROOFREADING COSTS

Rates for proofreading are usually determined on a per-page or hourly basis.

TRANSLATION COSTS

When engaging the services of a professional translator, an official quote—usually with a specified per-word rate—should be requested and subsequently approved by the publisher. You can consult your national translator's association for guidelines on rates, which may rise under certain circumstances (tight deadlines, night work, work on a non-standard format, poorly written original text, etc.).

See Chapter 4 for more information on translators and the translation process.

MANUFACTURING COSTS

LAYOUT COSTS

(these should include layout and incorporation of corrections)

Payment is generally per page, which may or may not include the cover, or on a flat-rate basis for the entire publication.

GRAPHIC DESIGN COSTS

Different from the layout costs, these apply when a new template is being designed. They can include both layout and design of the publication.

PRINTING AND BINDING COSTS

These costs relate to the quantity of the print run, which should be determined as accurately as possible in terms of copies to be distributed in order to avoid excess stock or costly reprints. Stocks must be subsequently monitored to determine demand for the publication and ensure timely reprinting if need be. Other factors impacting these costs include the type of paper, the colour process (black and white, four-colour, Pantone), and the type of binding (hardback/paperback). Ask your printer how you can reduce costs by varying these parameters.

See Chapter 5.4 for more on printing and finishing.

DIGITAL AND ONLINE PUBLICATIONS

For e-publications such as PDFs, and particularly for e-newsletters, there are no manufacturing costs. Nevertheless, layout and e-mailing costs may be incurred, and should thus be foreseen.

For digital publications such as e-books, production costs should be taken into account. They are lower than production costs for printed publications and include the adaptation of the manuscript in HTML and design of the e-book.

See Chapter 10 for more on digital publications.

CO-PUBLISHING

When working with partners, costs related to production and distribution may be shared between the committee and the co-publisher, or, if a firm sale agreement has been signed, your costs will include the pre-purchase of copies you buy in advance from the publisher at a discounted rate.

See Chapter 9 for more about co-publishing contracts.

PROMOTIONAL COSTS

These could include the design and printing of the promotional material and costs of an official book launch.

DISTRIBUTION COSTS

Distribution can involve substantial costs. If you are working with a co-publisher, you will benefit from their marketing and distribution services. Otherwise, since your publication will be distributed for free, you will distribute the copies yourself to the relevant organisations, at conferences, meetings and events where you can encounter your potential readers.

Commercial publishers first sell the idea to bookstores, offering them a substantial discount on the sale price if they agree to display the publication. In order to organise all transportation and returns processing, most publishing houses hire an external distributor to take care of the logistics and a salesperson to convince the booksellers to stock the publication. The cost of hiring a professional distributor is usually a percentage of sales. For example, in France, the SNE estimates distribution costs (logistics and marketing to bookstores) at approximately 20 per cent of total retail.

SORTING AND MAILING COSTS

Particularly relevant for journals, these costs should be determined on the basis of a negotiated quote from a mailing company.

FUNDING / FINANCING

SUBSIDIES FROM ICOM

SAREC: Strategic Allocation Review Committee

The Strategic Allocation Review Committee reviews the subsidy applications submitted to ICOM by its committees and Regional Alliances, evaluating the extent to which the projects relate to the organisation's Strategic Plan, and their ability to be implemented and attain the objectives laid out.

How do I apply for a subsidy?

You can find guidelines and apply for a 'Special Projects' subsidy for your publication through 'Support to the network' on ICOMMUNITY (ICOMMUNITY > Administrative > Support to the network).[†]

Subsidies may also sometimes be obtained for certain aspects of the publication process, such as translation.

→ Contact the ICOM Secretariat to find out about other sources of funding for your publications: publications@icom.museum

OTHER SUBSIDIES

Several organisations in the publishing field also provide support programmes for publishers.

→ Applying for a subsidy can be time-consuming, generally requiring extensive project specifications and details about the publishing schedule. We recommend getting in touch with the funding organisation in order to ensure that your project is eligible for the subsidy and to ask for advice.

See [Appendix I](#) for a non-exhaustive list of organisations offering subsidies.

EXAMPLE OF SUBSIDISED PROJECT: CHASKI

ICOM-LAC received an ICOM special project grant in 2015 for its magazine *Chaski*.

Chaski is an annual periodical on museum activities in the Latin American and Caribbean region. Since *Chaski* is produced by an ICOM Regional Alliance, the editorial responsibility is given to a different National Committee each year. The 2015 issue was overseen by ICOM Mexico.

[†] - At the time of writing, ICOM's website was in development and these indications may evolve. The manual will be regularly updated to reflect developments.

REVENUE PERMITTED TO COVER COSTS

TYPES OF POSSIBLE REVENUE IN COMMERCIAL PUBLISHING:

◦ Direct sales revenue

Revenue from face-to-face sales to future readers without going through a distributor and the general bookstore network.

◦ General bookstore revenue

Revenue from sales in bookstores (amount of copies sold multiplied by retail price excluding tax, minus the reduction granted to the distributor).

◦ Online sales revenue

Revenue from online sales, minus the reduction granted to the e-distributor (Amazon, Fnac, etc.). The reduction granted to Amazon is around 15 per cent of the retail price excluding taxes.

◦ Subscription revenue (applicable for periodicals)

Subscription revenue can cover the production and mailing costs. Thanks to subscriptions, the publisher receives an advance on sales, which can fund the production of the future issues. In the case of a periodical, it is important for commercial publishers to keep promoting their publications to ensure new subscriptions with each new issue.

→ Figures should be updated regularly in order to keep up with the changes in costs throughout the project time-frame. This will help avoid unpleasant surprises.

If you intend to sell your book for this purpose, please submit your business plan to the ICOM Secretariat.

SAMPLE OPERATING BUDGET

For a 156-page publication, 155x240 mm

	Rate	Unit	Quantity	Cost
Content preparation and pre-press (PLEASE REFER TO N° 2: FEES – PUBLISHING COSTS)				
<i>Editorial</i>				
Author	€1,000	Lump sum	1	€1,000
Copyediting	€5	Standard page	156	€780
Proofreading	€3	Standard page	156	€468
<i>Illustration & graphic design</i>				
Purchase of photos (cover)	€300	Lump sum	1	€300
Photo research		Lump sum	0	€ -
Cover design	€300	Lump sum	1	€300
Interior layout	€5	page	156	€780
Total				€3,628

Printing (full-colour cover, one colour (black) inside)		
Number of copies		2,500
<i>Cover</i>	(calculated as an overall cost)	€6,372
One-side full-colour printing, one-side coated card 240g		
<i>Inside pages</i>		
Printing one colour (black)		
<i>Binding</i>		
Perfect bound without stitching		
<i>Forwarding, packing, delivery to storage site/dispatcher</i>		
Total		€6,372

Communications costs (marketing/promotion)	
Flyer design (A5)	€280
Printing (2,000 copies)	€400
Flyer/press copy mailing	€500
Advertising	€750
Total	€1,880

Total production for 2,500 copies	
Content preparation and pre-press	€3,628
Printing	€6,372
Communications	€1,880
Total	€11,880
Cumulated Unit Cost (preparation/pre-press + printing)	€4

Editorial Process

At this stage of the project, you have a clear vision of your future publication and how you will produce it. Now it is time to start the editorial process – that is, to collect the appropriate content and ensure that it meets the requirements for publication.

1 Select authors

CALL FOR PAPERS

If you want to create a publication that aims to gather several articles treating a specific subject, you may consider launching a call for papers to select your authors. This is often the case for journals, and the articles submitted are subsequently peer-reviewed.

The call for papers can include specifications for the article (e.g. maximum number of characters/words).

→ For conference proceedings, texts are usually commissioned through a call for papers.

See [Appendix II](#) for Museum International's call for papers.

COMMISSION AUTHORS

You can also contact author(s) directly if you know that their work and fields of expertise are coherent with your publication's project.

Texts are commissioned through a brief specifying the type of contribution sought, the topic, the length (word or character count), and the date and mode of delivery.

Note on copyright:
Bear in mind that you need to obtain authorisation from the authors to use and distribute their work, whether the contribution is paid or unpaid.

WRITING TIPS

These basic rules aim to make the text as readable as possible. You may send them to assigned authors.

→ **Know what you want to say.**
 And say it as clearly as you can.

→ **Your first paragraph/abstract should be able to stand on its own:** who, what, where, when, why and how?

→ **Don't assume, explain.**
 A quick definition can clarify a concept that is not obvious.

→ **Know your audience.**
 Always ask what piece of information will be of greatest interest to the readers of the publication and lead with that.

→ **Check every sentence** to make sure the reader can understand it without having to read it twice.

→ **Make it interesting.**
 Readers want to know the background: who did what, when, where, why.

→ **Accuracy is essential.**
 Take great care with spelling, especially with people's names, organisations, places, etc. Accuracy is more important than speed.

→ **Avoid clichés and jargon.**
 Avoid redundant words like *really*, *actually*, *in fact*.

→ **If quoting somebody**
 Try to figure out exactly what the person is saying and paraphrase if necessary. It is always better to paraphrase than to present a badly worded quote.

Do not hesitate to use a dictionary. When more than one spelling is possible (i.e. UK vs. US English), choose one and be consistent.

ARTICLE GUIDELINES

Besides writing tips, certain guidelines specific to your journal can be sent to authors, in order to reduce the amount of work later on, such as: specifications on the abstract or bibliography, requests to add keywords related to the article, to send images/charts and captions if applicable and copyright information about the images, suggestions for peer reviewers and more.

See [Appendix II](#) for *Museum International's* editorial guidelines.

→ For advice on creating authors' contracts (even when authors contribute on a voluntary basis), see [Chapter 9](#).

For technicalities and referencing, see [Appendix III](#).

2 Iconography

IMAGE SEARCH

If your publication is to be illustrated, start sourcing appropriate images. In some cases the author may provide images, but always check the source of the pictures and identify the associated **copyright***. You can search for images and find/purchase royalty-free images or images from online image libraries.

Royalty-free images can be found on the following websites:

[istockphoto.com](https://www.istockphoto.com)

[fotolia.com](https://www.fotolia.com)

[shutterstock.com](https://www.shutterstock.com)

[bapla.org.uk](https://www.bapla.org.uk)

[ourplaceworldheritage.com](https://www.ourplaceworldheritage.com)

[gettyimages.com](https://www.gettyimages.com)

creativecommons.org

[UNESCO mediabank](https://unesco.org/mediabank)

A list of photo libraries is available on the [Picture Research Association](#) website.

Make sure you collect the following information:

- Name of the work/website
- Name of the photographer/artist
- Date of the work
- Copyright/name of rights-holder
- Image source
- Cost of using the image (by size and type of reproduction; interior/cover; colour/black & white, etc.)
- Billing information, if necessary

WORKING WITH A PHOTO EDITOR

A photo editor is a professional picture researcher, who finds relevant images to illustrate a given topic and provides technical, administrative and legal support for publishing images.

Working with a photo editor could be a wise choice, especially if you need to find a large amount of images for your publication and/or if you are unfamiliar with technical and legal specifications regarding images.

WORKING WITH A PHOTOGRAPHER OR ILLUSTRATOR

Another possibility for your publication's illustrations is to call on a photographer or an illustrator. This is commissioned work and may be a solution if you have a specific idea in mind, or if you want your publication to feature unique illustrations. You will need to sign a contract with the illustrator or photographer, so that they give you the exclusive rights on the publication.

Photo editors, freelance photographers or illustrators define their own rates, depending on the requested work and payments, which are usually made in one lump sum.

Refer to national photographer associations to identify possible collaborators.

France

[Bepub](#). Les annuaires professionnels de la création et de la communication.

[Union des Photographes Professionnels / Auteurs \(UPP\)](#)

[FreeLens](#)

[Les agents associés](#) (Association d'agents d'auteurs dans le domaine de la création)

United Kingdom

[National Association of Press Agencies \(NAPA\)](#)

Spain

[Federación Española de Profesionales de la Fotografía y de la Imagen \(FEPFI\)](#)

Do not forget that images are often protected by copyright, meaning that you must have authorisation from the author to use it in your publication.

TECHNICAL SPECIFICITIES FOR PRINTED IMAGES

→ These must be taken into account during the picture research process.

Images and illustrations intended for printing must respect certain technical properties; otherwise printed images will be of poor quality and the entire publication will suffer.

You can ask your printer for advice and instructions on the quality of the images required for the printing process, but here are some preliminary tips:

- The image resolution should be at least 300 dpi for black and white printing and can be up to 600 dpi for colour printing.
- All images should be set in CMYK, a colour model used for printing that uses the four colours, Cyan, Magenta, Yellow and Black (K).
- The files should be saved in JPEG or TIFF format.

CAPTIONS

Pay attention to captions, in order to avoid detracting from the illustrations in your publication. For effective captions, here are few pointers you can keep in mind:

- Be succinct. The caption can be a short sentence or can provide information, such as the names of people or places. If the caption is a short sentence, its goal should be to create the link between the chosen picture and the running text. Avoid redundancy by not repeating the running text in the captions.
- You can introduce captions with a number, in order to make them easier to link with the running text.
- Include credits. Each image should be accompanied by credits, which are usually placed vertically along the picture or after the caption. Credits can also be regrouped at the end of the publication.
- Layout: distinguish the caption text from the running text, for example, by changing the size of the typography or choosing a different one. The text of the caption should be adjusted to the width of the picture, and not exceed it.
- Captions start with a capital letter and end with a full stop in the case of a complete sentence, but otherwise do not need to end with a full stop (e.g. sentence fragments or proper nouns).
- Be consistent in your captioning throughout the entire publication.

Captions also need to be proofread. Always double-check proper nouns.

3 Peer review

Peer review is a process whereby independent experts in a particular field evaluate the research work of colleagues in the same field. Peer reviewing of publications is generally recommended when the publication is of an academic or scientific nature.

See Chapter 6 for more about peer reviewing and if you are working on a scholarly publication.

4 Paratext

→ For books

The paratext includes all textual elements that accompany the main text.

TABLE OF CONTENTS

The table of contents is what will guide readers through your publication, indicating the different sections, highlighting the major ideas/themes of the text and how they are organised.

The table of contents is determined by the titling of the chapters and subsections, and since titles are often decided upon at the end of the editing process, this is the last paratextual item to create. Furthermore, the table of contents links the chapters and subsections to their respective pages, so pagination can be added only once the layout is complete.

PREFACE / FOREWORD / INTRODUCTION / EPILOGUE / POSTFACE

It is easy to confuse these terms. Here are the definitions so that you can identify what you need to include in your publication and label it accurately.

Preface

‘An introduction to a book, typically stating its subject, scope, or aims’. This can be penned directly by the author, in contrast to a foreword.

Foreword

‘A short introduction to a book, typically by a person other than the author.’ This generally sets the publication’s broader context and is written by a specialist or someone who inspired the author in their work.

Introduction

The introduction is part of the body of the text, unlike the preface and foreword, which are clearly separate parts. The introduction is placed after the title page and written by the author.

Epilogue

‘A section [...] at the end of a book [...] that serves as a comment on or conclusion to what has happened.’

All cited definitions are from the Oxford online dictionary.

Postface

‘A brief explanatory comment or note at the end of a book [...]’

BLURB

A blurb takes the form of a brief description of the content on the back cover, possibly with a short biography of the author and/or a presentation of ICOM and the committee. It is also useful for the promotional process because you can cite excerpts to promote the publication on the Internet and in other promotional material. For this purpose, ask the author to provide you with this short description at the beginning of the collaboration.

See the ICOM presentation text in [Appendix IV](#).

See section 6 of this chapter for further information about the back cover obligatory elements.

INDEX

The index is a crucial part of a non-fiction publication; a well-made index helps the reader to find specific information about given themes and subjects in quick and simple fashion. To this end, you can work with a professional indexer. A skilled indexer has the ability to create an analytic index that takes into account the terms used by the author, as well as those terms and synonyms the readers may use or infer from the text.

While the index is drawn up at the end of the editing process, you should request quotes and commission the indexer at the beginning of the project so that they can properly schedule the work. The final set of proofs with the definitive foliation and layout is important in order to avoid wasting the indexer’s time. To facilitate the work of the indexer, you can ask your author(s) to list some key terms.

For more information on indexing, please see:

[Society of Indexers \(UK\)](#)

[American Society for Indexing \(ASI\)](#)

[Indexing Society of Canada](#)

[Association of Southern African Indexers and Bibliographers \(ASAIB\)](#)

5 The editing process

SUBSTANTIVE EDITING

Substantive editing is the first step in the editing process, focusing on content, structure and the presentation of a text. The editor should clarify the argument, restructure if necessary and send it back to authors with suggested changes and questions.

COPYEDITING

Copyediting involves correcting spelling, typographical errors, syntax and vocabulary; rewriting; checking information, sources, quotes, etc.; and unifying the text.

We advise you to keep the author informed of all changes you make to the text, and to send them each version of the text.

If it is a scholarly publication, you will first send them the feedback from the peer reviewers and the author will send you back a revised version of the text, which you will then copyedit.

See [Chapter 6](#) if you are working on a scholarly publication.

PROOFREADING

Proofreading by a professional working in their native language is strongly advised, as the proofreader will spot mistakes that might be overlooked by those heavily involved in the editing process. In some cases, the author should also be asked to proofread the final version.

- Seek out proofreaders who specialise in your subject.
- Put the proofreader in touch with the author(s) so that they can ask questions directly.
- If you have a style guide to rely on, forward it to the proofreader.

For more information on copyediting and to find a proofreader, see [Appendix I](#).

6 Content finalisation

The last step in the editorial process is to make sure that all the following necessary elements are present in your publication.

CORRECTIONS

Make the final corrections and verifications in the plain text before layout.

COVER AND SPINE

Front cover: title, name of the author or publication director, committee logo and ICOM logo (if applicable), possibly the publishing partner's logo.

Back cover: blurb, [barcode*](#) with [ISBN*](#) or ISSN, retail price including taxes (if applicable), committee and ICOM logo (if applicable), other logos (e.g. partners).

Spine: title, name of the author or publication director, publisher's logo.

Periodicals: volume and issue number on the front cover and spine.

FINALISE FRONT MATTER/PRELIMS

Here is the usual order for prelims:

- [Half-title page*](#)
- Title page: title, including authors' names according to the terms of the author's contract, logos (ICOM, committee, publishing house)
- Copyright and [legal notice*](#) page: publisher's copyright and address, ISBN, translator's copyright if applicable
- Table of contents
- Acknowledgements (optional)
- Preface (optional), etc.

FINALISE BACK MATTER

- Maps, timelines, glossary, bibliography, index, etc.
- [Colophon*](#), photo credits, legal deposit, printing information (year and place of printing) or production information in the case of digital publications (on the last page of the publication).

MANDATORY ELEMENTS

The following elements must appear on a printed publication:

- The name (or business name) and address of the publisher (on the back of the title page)
- The publisher's copyright (on the back of the title page, with the name, e.g. © 2017 - International Council of Museums)
- The ISBN or ISSN (on the back of the title page, on the back cover and if applicable on the jacket)
- The legal deposit date (on the last page of the book, before the inside back cover)
- The colophon (name and address of the printer, potentially information about the paper or typography used in the book, placed with the legal deposit date)
- Retail price including tax, if applicable (on the back cover)
- Barcode, if applicable (on the back cover with the price and the ISBN/ISSN)

Periodicals require three further elements:

- The name of the managing editor
- The name of the editor-in-chief
- The publication date

In periodicals, the mandatory elements are placed in the [masthead*](#).

See [Chapter 7](#) for more on legal deposit.

ASK FOR ISBN AND ISSN

See [Chapter 7](#) for details on ISBN and ISSN.

3

Graphic Design

To celebrate its 70th anniversary in 2016, ICOM unveiled its new visual identity, which represents an evolution based on continuity. The new ICOM logo is a symbol of ICOM's values.

This section covers the criteria to be taken into account in the production of published content in order to ensure the quality and maintenance of a common visual identity for the ICOM network's publications. The organisation is striving for consistency in terms of the graphics produced by the entire network, based on the principles of clarity and simplicity; elegance and prestige; and dynamic, modern design.

1 ICOM graphic charter

Through their publications, committees also contribute to the enhancement of ICOM's identity, and transmit ICOM's values, particularly in using the ICOM graphic charter.

→ The [graphic charter](#) is at your disposal on ICOMMUNITY and features guidelines regarding publications, such as examples of cover designs and page layout.

[ICOMUNITY > Tools > ICOM Kits > Graphic Standards]

The Secretariat encourages ICOM committees to use the ICOM visual identity charter in their publications and is available to respond to any questions regarding the graphic design of a publication.

COMMITTEE PUBLICATIONS: SPECIFICATIONS

USE AND POSITION OF THE ICOM LOGO

For all of your publications you must use the new ICOM logo:



The ICOM logo must appear in one of the three official languages, on every publication cover, in keeping with the standards for its use: the minimum size should be 5mm by 28mm, with a space between the logo and the border of at least 10mm.

Please refer to the document [Conditions on the use of the ICOM logo](#) and the ICOM graphic charter available on ICOMMUNITY for more on the use of the logotype.

Please contact the Secretariat if you have any doubts on the use of the logo, and in order to confirm the proper use of logos, send the draft cover to: publications@icom.museum

USE AND POSITIONING OF THE COMMITTEE'S LOGO

The logo must be placed on the cover of every publication, with the expanded acronym included for International Committee publications.



MENTION OF ICOM

Mention of ICOM should be made:

- On the back cover: '[Fill in committee name] is a committee of the International Council of Museums (ICOM) network.'
- On the half-title page: '[Fill in committee name] is a committee of the ICOM network.'
- On the copyright page: '[Fill in committee name] is a committee of the ICOM network.'

SPECIFIC CASE: PUBLICATIONS FINANCED BY ICOM

LOGO PLACEMENT

In the case of publications financed by ICOM (special projects, etc.), the ICOM logo should also appear alongside that of the publishing committee and in the same dimensions. The ICOM logo should also be visible on the cover, as well as on the half-title page and on the back cover.

PRESENTATION TEXT

A space should be reserved for a presentation of ICOM's activities, preferably on the back cover.

See Appendix IV for ICOM's presentation text.

ICOM WEBSITE

The URL of the ICOM website should also be visible on the back cover: www.icom.museum

OTHER MENTIONS OF ICOM

The copyright page should contain the following text: 'With the participation of ICOM, the International Council of Museums'. If there is an acknowledgments page, ICOM should be mentioned there also. Finally, in journals, magazines and newsletters, the ICOM logo should appear on the masthead.

When you are ready to go to press, you must send the following elements to the ICOM Secretariat for validation, before printing:

- The front and back covers before [press proofs](#)*
- All pages where ICOM is mentioned before press proofs (copyright, half-title page, etc.)
- Press proofs: The press proof files should be sent to: publications@icom.museum

ICOM TYPEFACES

Specific typefaces are set within ICOM's graphic guidelines.

ICOM's visual identity contains two typefaces: Georgia and Arial. They are both system fonts, already implemented in every computer (Mac and Windows), and are therefore free of charge. These fonts are also available in multiple alphabets and can be used in numerous languages, and offer several styles (regular, bold, extrabold, etc.).

It is recommended to use Arial for headlines and Georgia for the running text.

- Arial
- Georgia

2 Additional recommendations on graphic design

TIPS FOR A USER-FRIENDLY LAYOUT

MARGINS

Make sure there are sufficient white spaces around the text body and between titles and running text. Generally speaking, the wider the margins, the more elegant the layout. Traditionally, the top margin is smaller than the bottom margin and the inner margin is smaller than the outer margin. Arithmetic rules exist to calculate margins proportionally to page dimensions.

USE OF FONTS

Choosing a typeface is always tricky and there is no golden rule. Serif typefaces are recommended for running text to enhance readability (they are for instance widely used in newspapers, where text is written in a small font size in narrow columns.)

We recommend that you limit the number of typefaces in one graphic composition. For example, one typeface could be used for all the titling, and another for the running text (e.g. a [sans serif](#)* for the titles and a [serif](#)* for the running text).

On a screen, unlike on printed matter, sans serif typefaces are more readable.

When choosing your fonts, check the characters available in the font set. Some typefaces are made only with basic Latin characters and do not include accents. Hence, if you plan to write in a language other than English or want to translate the publication afterwards, check that the font you choose contains all required characters.

You will most likely need to use italics, particularly for books or periodicals (e.g. within the bibliography for titles), and this criterion can also help you choose a font. Different styles (e.g. regular, bold, light, etc.) are furthermore useful in text composition since they allow for variations while using the same typeface.

WHERE CAN I FIND TYPEFACES?

- Through online font retailers (free and for-sale fonts)
[Google fonts](#) (open-source web fonts)
[Fontsqurrel](#)
[Fontspring](#)
- Directly through foundries' websites (for-sale fonts)
[Type Foundries Archive](#) is a website gathering type foundries all over the world.

USE OF COLOURS

Again, to ensure adherence to ICOM's visual identity, you can use the colours employed by ICOM, which are specified in the [graphic charter](#).

The main ICOM colours are:



Pantone 287

c = 100%	r = 0
m = 84%	v = 63
j = 0%	b = 144
n = 0%	



Pantone 660

c = 60%	r = 115
m = 40%	v = 144
j = 0%	b = 196
n = 0%	

BACKGROUND, IMAGES AND BOXES

To ensure a modern, dynamic layout, choose white backgrounds, large images (with appropriate resolution) for the graphic design, and coloured boxes.
 If some images are positioned at the edge of the page, do not forget to allow for bleed space. This means printing images 3 to 5 mm beyond the edge of the page, in order to prevent white space from appearing after printing and trimming due to potential misalignment.

DUMMY BOOK

The dummy book is a prototype (created by the graphic designer and/or the printer) that gives a concrete idea of what the final and printed publication will look like. It is useful to see how the chosen format, paper and binding fit together.

DESIGN TEMPLATE

For a stand-alone book, develop a preliminary design template to establish the layout, then discuss changes. Once approved, the template should not change. The graphic designer will determine the final layout based on the preliminary design template.
 For a book that is part of a collection, determine the layout in accordance with the pre-determined visual identity.
 For magazines, journals and newsletters/e-newsletters, all issues must follow the same design template.

FINAL CHECKS

Revision of the final layout allows you to spot errors or missing words, check the footnotes and index references as well as the accuracy of the table of contents, and detect typographical problems (size, italicised words). Check to ensure that corrections have been made by comparing the next-to-last set of proofs to the final set of proofs.

DESIGN PROGRAMMES

In order to create your publication's layout, several design programmes are available, such as:
[InDesign](#) (Adobe)
[QuarkXPress](#)
[PagePlus](#) (Serif)
[Sigil](#) (ePub e-book editor)

They all offer a wide range of possibilities for page layout, and we encourage you to explore the features of each software in order to make your choice.

3 Series and journals: establishing a visual identity

In addition to the design template created by the graphic designer for a single work, it may be necessary to develop a visual identity to be applied to a number of books in a series, or several issues of a journal.

The visual identity may be developed by one or more graphic designers, who define specific graphic criteria that must be respected for each publication. These elements are instantly identifiable by the reader, and give the publication or series greater visibility and a strong identity.

In order for visual identity guidelines to be as effective as possible, clear requirements must be given to the graphic designer, specifying the key points and values to be promoted (for example, with a series targeting a certain public: academics, general public, etc.). You can specify that you want to follow the ICOM graphic charter and that it must be taken into account in the visual identity.

It is also essential to define the standards that must be respected in terms of their graphic use and positioning.

→ **Format of the publication** (A4, etc.)

→ **The cover and its elements** (titles, author name(s), logos and barcode, illustrations)

→ **Interior page design: structure** (prelims, titles, beginnings of sections)

The publication's interior pages should reflect the publication's nature and be aesthetically pleasing with ease of readability. A logical structure should be immediately apparent.

A carefully designed page layout will ensure that the page is well-adjusted, both in terms of the balance of white (margins, headers, footers, etc.) and grey (the text's overall appearance, which should remain harmonious). This applies to the use of images, for instance, the relationship between text and image or the logical structure of photos; photo format; photo bleed or white surround, etc.

→ **Interior pages: different levels of text**

The legibility of the interior pages is also ensured by graphically highlighting the various levels of text: running text, boxes, notices (alongside footnotes, notes in the margins or at the end of the chapter or volume), captions, etc.

The text can be presented in one or more columns. If only one column is used, ensure that it is not too wide, as this makes for a less comfortable read.

→ **Typefaces**

→ **Manufacturing process**

The visual identity can also define manufacturing choices (papers, binding, printing process).

→ **Derived publications**

The visual identity may also be adapted for derived publications, so that the graphic identity of all publications may be preserved.

If the visual identity is well designed and incorporated, this should allow any graphic designer/layout artist to handle the layout of any relevant work, allowing for substantial savings on graphic design costs down the line.

The ideal average number of characters per line for a comfortable read is between 35 and 65 characters spaces included.

Examples of well-designed journals from the ICOM network:

Chaski (ICOM-LAC)

faro | journal of cultural heritage

ICOM-CE Digital (ICOM Spain)

International Journal of Intangible Heritage

Museums Australia Magazine

Museum.ch (ICOM Switzerland)

Museum International (ICOM Secretariat)

Reviews on Glass (ICOM Glass)

The MAGAZINE (ICOMAM, online publication)

4

Translation

If your publication is to be published in multiple languages, the text in the original language should be fully edited prior to being sent out for translation in order to avoid having to make multiple corrections, which could lead to errors.

1 Translation rights

Before undertaking a translation, you need to obtain the translation rights for the text in the original language. If you already hold the rights for the original text (if you self-published the work, for example), you won't need additional authorisation, but make sure to include a translation provision in the author's contract. It is mandatory, however, if you wish to translate a work that has been published by a third party in the original language; in this case, the copyright holder is usually the publisher.

See Chapter 9 for details on the author contract.

2 Contacting a translator

A detailed brief is essential in order to work efficiently with a translator. Note that translators generally translate *into* their native language.

Here are some steps you can follow when calling on the services of a translator:

- 1 – Set the source language and target languages of your publication.
- 2 – Contact translators and request quotes. Provide specifications about your project that will be important for the translator:
 - Audience
 - Purpose of the translation
 - Deadline (date and time)
 - Price
 - Subject area and type of text
 - Language combination (source and target): e.g. specify that the text is to be translated from Canadian French into British English.
 - Source file format (Word, XML, InDesign, RTF)

- Target file format
(can differ from the source file format)
- Layout (requirements for the target file, if applicable. E.g. specific margins, use of a template)
- Volume (in characters, specifying whether spaces are included/excluded, words or pages)

- 3 – Sign a contract with the translator or approve an official quote sent by the translator.
- 4 – Specify who is responsible for each step (there are generally three main steps in the translation process: translation, bilingual checking and unilingual checking).

See Chapter 9 for more on the translator's contract.

HOW DO I FIND A TRANSLATOR?

You can search for a translator on your national association's website, most of which provide a search tool where you can specify the source language, the target language and a subject area.

HERE IS A NON-EXHAUSTIVE LIST OF NATIONAL ASSOCIATIONS:

For ICOM's official languages:

France

Société française des traducteurs (SFT)

United Kingdom

Institute of Translation and Interpreting (ITI)

Spain

Asociación Española de Traductores Correctores e Intérpretes (Asetrad)

Other national associations:

aiti.org (Italy)

aptrad.pt (Portugal)

atanet.org (United States)

bdue.de (Germany)

jat.org (Japan)

new.astti.ch (Switzerland)

traductores.org.ar (Argentina)

translators.org.za (South Africa)

vzv.info (The Netherlands)

TRANSLATORS' REMUNERATION

ICOM's publications are generally not sold and therefore translators do not receive royalties but a payment per characters or words translated based on a quote.

In commercial book publishing, the translator's remuneration can be of two sorts:

1 - An advance on the royalties

A part of the advance is paid upon signature of the contract and the other half is paid upon acceptance of the translation. The advance can also be paid to the translator in three instalments: upon contract signature, delivery, and acceptance of the translation.

2 - Proportional royalties on the book sales revenue

This percentage is determined by the publisher and the translator and is applied to the retail price excluding taxes. The translator starts receiving these royalties once the book sales have paid off the advance.

If your publication treats a specific and complex subject, you will need to work with a specialised translator whose rates may be higher than those of a regular translator.

TRANSLATION CREDITS

The translator's name must be written in the publication, for example on the front or back cover or on the title page. It can also be present on the copyright page.

3 Translation of ICOM publications

Some ICOM publications may be translated by committees at their own initiative, such as *Key Concepts of Museology* and the *ICOM Code of Ethics for Museums*. These are already published in ICOM's three official languages and several others, but new translations into other languages are encouraged. However, a translation will only be regarded as 'official' if it is endorsed by at least one National Committee of a country in which the language is spoken. If the language is spoken in more than one country, ideally, the National Committees of all relevant countries should be consulted. Linguistic as well as museum-related expertise is called for in providing official translations. The source language used for the translation and the names of the National Committees involved should be indicated.

IF YOU WISH TO TRANSLATE AN ICOM PUBLICATION, YOU MUST FOLLOW THE PROCEDURE BELOW:

- 1 – Submit your translation project to the ICOM Secretariat at publications@icom.museum
- 2 – If your project is approved, ICOM will provide assistance with graphic design by providing the source design files to the relevant committee. This design template must be respected.
- 3 – If a committee wishes to sell a publication (for example, to finance the translation work), it should submit a business plan to ICOM for examination.
- 4 – All the translated versions will be made available in PDF format on the ICOM website, once approved by the ICOM Secretariat.

You can find the translated versions of ICOM publications at the following links:

- [*ICOM Code of Ethics for Museums*](#)
- [*Key Concepts of Museology*](#)

5

Production

The production process may involve external service providers, so it is important to verify or update the operating account at this stage of the process, before incurring any potentially substantial expenses.

1 Advance paper order

If printing, it is always wise to determine the type of paper you will use for your publication in advance so that the printer can advise you and let you know if paper has to be ordered. If special or customised paper is being used, this may take additional time and should thus be scheduled well in advance, to avoid any delays in printing.

2 Photoengraving

This is an important step for heavily illustrated publications, especially when reproducing works of art. The photoengraver will work on the images (i.e. processing colours adapted to the publication's content and material features, making corrections according to client requests).

[Photoengraving*](#) should take into account the size of the images used in the dummy book and the type of paper to be used.

PHOTOENGRAVING ADJUSTMENT BASED ON CROMALIN PROOFS

Colour image proofs (also known as [Cromalin proofs*](#)) should be produced in order to adjust the colour and correct any image defects before updating the files and sending them for printing. The approved Cromalin proofs will serve as examples for the printer to set the colour on the machines.

3 Press proofs

DIGITAL PRESS PROOFS

The editor should approve and sign off on the final proofs, which will then be sent to the printer. These are usually PDF proofs provided by the graphic designer on which the editor detects the last remaining typographical errors.

PRESS PROOFS

If necessary, the printer can also create a [machine proof*](#) from the final press proof.

→ This printout constitutes the final stage of verification, and the pages should be checked for significant errors only. Last changes can be made at this stage before printing but some printers charge for last-minute changes, with a rate per page.

4 Printing and finishing

Choose a printer that has experience in printing your type of publication. For instance, do not contact a printer specialised in posters and flyers/leaflets for the printing of an illustrated art book, or vice versa.

PRINTING POSSIBILITIES

OFFSET PRINTING

→ Usually for large print runs or use of spot colours (> 1000 copies).

Offset printing offers the best quality and the widest range of possibilities regarding special effects thanks to the inking process.

Printing plates are used, which is a time- and energy - consuming process. This is why offset printing is worthwhile when printing a large amount of copies.

DIGITAL PRINTING

→ **For medium or small print runs** (from one copy).

The digital printing process does not involve engraving printing plates, which are replaced by a digital file. Ink is directly placed on paper using laser or inkjet printers.

The results are of lesser quality than in offset printing, but are improving over time. Digital printing is also cheaper, which means that smaller print runs are cost-efficient.

PRINT-ON-DEMAND (POD)

→ **For small print runs** (from one copy).

As the name suggests, print-on-demand systems allow readers to print a publication upon request.

This type of digital printing is suitable if the costs of printing a large amount of books cannot be handled. With print-on-demand, you or your readers can print a single copy of your publication at a reasonable cost. This technology is also applicable if you produce an e-publication and want to allow your readers to obtain a printed version of it.

However, bear in mind that POD quality is inferior to digital and offset printing.

COLOURS

The colour choices you make for your publication impact the printing process and its cost.

- Colour or black and white printing.
- One to four colour(s) printing (CMYK), use of Pantone© Matching System (spot colours).

BINDING TYPES

- Hardback
- Paperback
- Perfect bound binding
- Sewn binding
- Case binding
- Spiral/Wire-o binding
- Cloth binding

Scholarly Publishing

If you are producing scholarly publications, certain characteristics should be taken into account when drawing up your project. This chapter approaches specificities within scholarly publishing.

1 Peer review

The peer review process ensures the professional credibility of publications and confirms the validity of the information reported therein. Peer review is intended to improve the quality of a text by identifying any gaps in a paper and assessing its overall usefulness for the relevant community.

SELECTION

The editor should choose the reviewers, but may ask for expert input due to the specialised nature of academic writing.

To facilitate the ongoing selection of reviewers, it is a good idea to maintain a file/database with relevant information about reviewers you have worked with (e.g. complete contact information, field of expertise, article/publication reviewed, etc.)

SET GUIDELINES

Prepare guidelines for the reviewers so that they know what is expected of them. Start by explaining the specifications of your publication and your expectations regarding the reviewing process, and set some evaluation criteria linked to specific questions.

See the peer reviewer guidelines for Museum International in [Appendix II](#).

BLIND REVIEWING

In blind peer reviewing the name of the author is not disclosed to the reviewer in order to prevent bias.

Double-blind reviewing is a type of blind reviewing whereby the names of the reviewer as well as the author are withheld.

A TYPICAL PEER REVIEW PROCESS IS AS FOLLOWS:

- 1 – The editor receives the manuscript.
- 2 – The manuscript is sent to one or two referees, who review it and provide recommendations.
- 3 – Based on the referees' comments and recommendations, the editor decides to accept or reject the manuscript. If there is no consensus, a third peer reviewer may be solicited.
- 4 – The editor provides feedback to the author.
- 5 – The author carries out revisions.
- 6 – A final decision is made to accept or reject the article.
- 7 – The article goes through the copyediting and proofing process.
- 8 – The article is published.

Q: Which text do I send to the peer reviewer?

A: The manuscript can be sent directly to the reviewers before being revised by the editor in order to ensure an assessment of the original text.

PAYMENT

In general, peer reviewers work on a voluntary basis, although in some cases they may be paid. In all cases, it is customary to give each reviewer a copy of the publication in appreciation of their work.

Useful link: [Publons](#)

- publons.com

Publons is a digital platform dedicated to peer reviewing, for researchers, publishers and institutions.

2 Editorial committee

→ For periodicals and book series

Establishing an editorial committee is relevant in particular for periodicals and book series since the committee will remain in place for several issues/volumes of your publication. The committee members identify themes for the issues, can suggest authors/reviewers, and will be able to quickly determine which articles respect your publication's editorial line. They will also promote the publication in their networks.

Useful links:

Society for Scholarly Publishing

Non-profit organisation providing information and resources on scholarly publishing.

- sspnet.org

Academic Publishing in Europe

Annual conferences about scholarly publishing.

- ape2017

3 Indexing and referencing

Nowadays most scholarly publications are disseminated electronically, offering rich opportunities for global access, use and impact. The publishing landscape is changing quickly and thus requires constant adjustment in the face of transformation. This flexibility is all the more crucial given that readers in developing countries will more likely turn to digital rather than print publications in the coming years.

The following section briefly explains key tools in indexing and referencing in scholarly communication as well as open access environments.

IMPACT METRICS*

ARTICLE

Citation analysis

Citation analysis is the process whereby the impact or 'quality' of an article is assessed by counting the number of times an article is cited. Citation analysis counts an article's citations from the publication date.

AUTHOR

H-index

The h-index is one specific citation analysis method that quantifies an individual's scientific research output. It attempts to measure both the scientific productivity and the apparent scientific impact of a researcher.

JOURNAL IMPACT FACTOR

The impact factor is a measure of the frequency with which the average article in a journal has been cited in a particular year. It is used to measure the rank of a journal by calculating the number of times its articles are cited. Journal impact factor can influence authors in choosing where to submit their articles.

The journal impact factor was invented in the 1960s by Clarivates Analytics (known at the time as The Institute of Scientific Information). Dr. Eugene Garfield (1925-2017), the founder of The Institute of Scientific Information, conceptualised citation indexing in the sciences and scholarly journal literature.

For in-depth explanation on the impact factor, you can find essays written by Dr Eugene Garfield and members of the Clarivates Analytics staff here: <https://clarivate.com/essays/>

Impact metrics are provided by tools such as:

- **Web of Science** (Thomson Reuters)
 - webofknowledge.com

→ paid subscription

Provides citation counts for articles indexed within it. It indexes over 10,000 journals in the arts, humanities, sciences, and social sciences.

JOURNALS

In order for journals to be indexed and referenced in Web of Science, they must be submitted for evaluation and meet the following minimum criteria:

- The publication should publish peer-reviewed content
- The publication should have an ISSN
- The publication should include English-language bibliographic information and English-language cited references. (For non-English-language journals, references in Roman script are acceptable.)

See [Chapter 7](#) for more on ISSN.

→ More details about Web of Science's evaluation criteria are available online at: clarivate.com

INDIVIDUALS

Web of Science databases are only available through institutions (universities, research centers), which subscribed to the databases.

→ You have the possibility to create your ResearcherID, in order to organise your research on the databases, follow your own publications and contact potential collaborators.

- **Scopus** (Elsevier)
 - elsevier.com/solutions/scopus

→ paid subscription

Provides citation counts for articles indexed within it (limited to 1996 onwards). It indexes over 15,000 journals from over 4,000 international publishers across disciplines.

JOURNALS

In order to be indexed and referenced in Scopus, journals must be submitted for evaluation and meet the following minimum criteria:

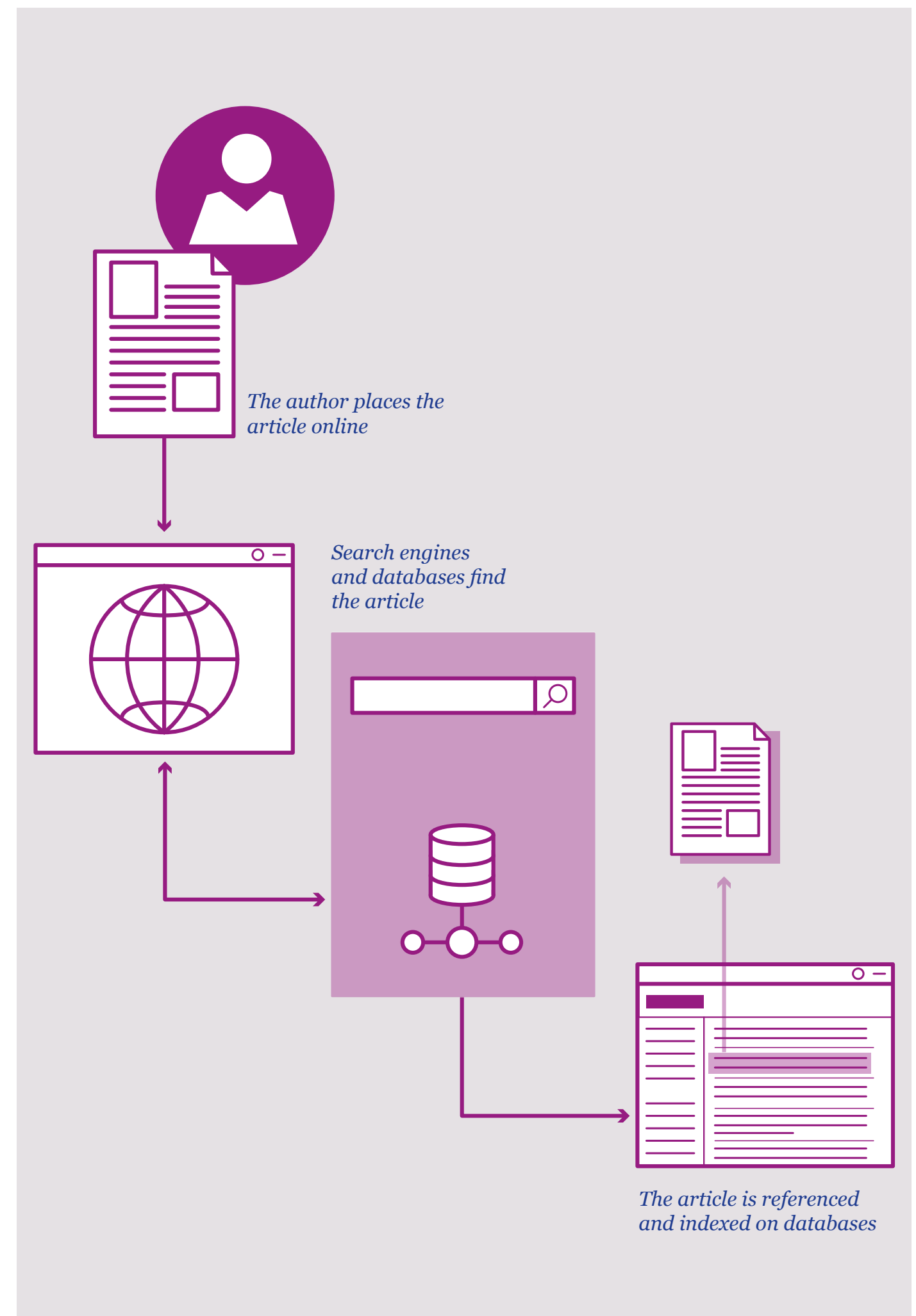
- The publication should publish peer-reviewed content
- The publication should be published on a regular basis and have a valid ISSN.
- The publication should have English-language abstracts and article titles.
- The publication should have references in Roman script.
- The publication should have a publication ethics and publication malpractice statement.

More details about Scopus' Content Policy and Selection are available on this link: <https://www.elsevier.com/solutions/scopus/content/content-policy-and-selection>

INDIVIDUALS

Individuals may not subscribe to Scopus, but you can access the database through your organisation's subscription. Institutions in developing countries can access Scopus' database free of charge with Research4life (research4life.org)

→ You have the possibility to create your Scopus Author ID, and to synchronise it with your Orcid profile (see below for more on Orcid).



- **Google Scholar**
 - scholar.google.com

→ free access

Provides citation counts from the Google Scholar indexes, which are automatically updated. Depending on the discipline and the article cited, it may find more cited references than Web of Science or Scopus because Google Scholar indexes more publication types than other databases, and does not have a selection process for journals to be indexed.

JOURNALS

Google Scholars provides metrics for publications, ranked by their five year h-index and h-median metrics. You can browse and search for publications in the 'metrics' category.

Journals do not have to be evaluated to be referenced in Google Scholar: search engines automatically reference publications available online. It is however important to note that publications with fewer than 100 articles between 2012 and 2016, and publications that received no citations between 2012 and 2016 are excluded from Google Scholar metrics.

INDIVIDUALS

→ With a Gmail account, you have the possibility to create your profile and make it public or private. If your profile is public, people can find your articles by searching for your name, and consult your citation metrics.

Google Scholar provides impact indices regarding articles and authors (h-index, i10-index and total number of citations).

You do not have to submit an article to Google Scholar: search engines automatically reference new articles available online.

- **Microsoft Academic**
 - academic.microsoft.com

→ Free access

Provides citation counts, based on data collected from Microsoft Academic search engines. Metrics displayed by Microsoft Academic are also available through Publish or Perish software (see below).

JOURNALS

You do not need to submit a journal to be referenced and indexed in Microsoft Academic database. It uses artificial intelligence to scan and extract knowledge from all scholarly publications discovered and indexed by Bing (from publisher sites to individual author's personal homepages).

INDIVIDUALS

→ You have the possibility to create your profile and make it public, in order to relate and claim all your publications. Microsoft Academic aims to automatically assign author's newly published content into their profile pages. It does not provides impact metrics, but the total number of citations and total number of papers.

- **Publish or Perish**
 - harzing.com/resources/publish-or-perish

Harzing, A.W. (2007) Publish or Perish, available from <http://www.harzing.com/pop.htm>

Publish or Perish is free software designed by Anne Wil Harzing, which offers citation analysis and metrics from data provided by Google Scholar and Microsoft Academic.

Ann Wil Harzing's website also offer resources on academic publishing: harzing.com

- **Altmetric bookmarklet**
 - altmetric.com

→ Free access

This plug-in provides a score that measures the quantity and quality of attention a publication has received to date through news and social media (blogs, Twitter, Facebook, Google+). Altmetric requires you to specify the DOI of the publication. It is complementary to citation-based metrics mentioned above.

◦ What is a DOI?

DOI stands for Digital Object Identifier, which identifies digital resources by associating metadata with the content's identifier.

You can get a DOI on DataCite's website.

- datacite.org

For more on impact metrics, please follow [this link](#).

OTHER AUTHOR ID:

- **Open Research and Content Identifier (ORCID)**
 - orcid.org

ORCID provides a unique identifier to researchers, which facilitates information searches and connects them to their publications. The ORCID identifier can be linked to several databases such as Web of Science, Scopus and Google Scholar.

Springer Nature and Cambridge University Press integrate ORCID in their book system.

See Appendix I for examples of paper repositories.

- **Directory of Open Access Journals (DOAJ)**
 - doaj.org

DOAJ is an online directory that indexes and provides access to high quality, open access and peer-reviewed journals.

JOURNALS

As for Scopus and Web of Science, journals have to submit an application in order to be referenced and indexed in DOAJ. Indexing is free of charge.

INDIVIDUALS

→ Free access to all data without having an account

F.A.Q. ABOUT INDEXING AND OPEN ACCESS

HOW CAN YOU ENSURE THAT YOUR PUBLICATION IS INDEXED?

Referencing is automatically done by search engines for Google Scholar and Microsoft Academic databases. They find articles through the keywords, title and abstract of your publication available on the Internet. Once you are referenced, indexation is carried out by those databases, as mentioned above. You can create your own author ID (e.g. ORCID) in order to tag all your publications with your personal identifier. Regarding certain databases such as Web of Science and Scopus, journals have to submit an application and be selected in order to be indexed and referenced. Only articles published in selected journals are referenced within these databases.

In order to check if you are referenced and **indexed***, search for your own article/journal/name in the aforementioned databases. If your publication is available via open access or in paper repositories, it should be referenced and indexed at least in Google Scholar and Microsoft Academic databases.

WHAT IF I CAN'T FIND MY ARTICLE?

If you do not manage to find an article you published in the databases (e.g. Scopus, Web of Science), it is likely due to the journal embargo period. This period is specified within the contract you signed with the publisher, and it is not uncommon to have a two-year embargo on the article, during which time you will not be able to find your publication in the databases.

4 Open Access (OA) to scientific publications

Open access provides free online access to scientific information that is reusable for the end-user.

Open access also facilitates access to knowledge, encourages its transfer, and increases the visibility – and thus, the citation rate – of publications. Free online access also allows people in developing countries to benefit from scientific information and knowledge.

There are two main forms of open access publishing:

- 1 – **Self-archiving** (or ‘green’ open access): the published article or the final peer-reviewed manuscript is archived (deposited) by the author in an online repository before, alongside or after its publication. Some publishers request embargo periods, arguing that these protect the value of the journal subscriptions they sell.
- 2 – **Open access publishing** (or ‘gold’ open access): an article is immediately provided in open access mode as published. The payment of publication costs or ‘Author Processing Charges’ (APCs) are often handled by the researcher’s university or institution, or the funding agency supporting the research.

Museum International is a hybrid publication type, simultaneously subscription-based and openly accessible for readers in developing countries through Wiley Online Library.

HOW CAN I MAKE THE PUBLICATION VISIBLE AND EASY TO FIND FOR OTHERS?

1 - **Search engine optimization*** (SEO)

Optimising the discoverability of your article can truly boost your visibility and readership. Among other things, you can work on the title of your article, your choice of keywords and the accuracy of the metadata.

The non-profit organisation Crossref collects, registers and makes metadata available:

- crossref.org

Complete advice on how to optimise your article for search engines is provided on Wiley's website:

- authorservices.wiley.com

2 - **Communication**

Communicate about your article on your website and social media, but also when talking to your peers, who can in turn communicate on your paper through their own networks. Good online communication also plays a role in search engine optimisation.

3 - **Make your article available to a broader audience**

If your article is available in open access or paper repositories, this will allow for its consultation, sharing and citing by a wider audience.

Useful links:

'Open Access Meets Discoverability: Citations to Articles Posted to Academia.edu', Niyazov et al.

[Niyazov Y., Vogel C., Price R., Lund B., Judd A., Akil A., et al. (2016) *Open Access Meets Discoverability: Citations to Articles Posted to Academia.edu*. PLoS ONE 11(2): e0148257. doi: 10.1371/journals.pone.0148257]

Examples of OA publications in the Humanities can be found on the following websites:

[Open Humanities Press](#)

[Open Library of Humanities](#) (gold access)

Monographs on OA in the Humanities (Full Text PDF)

Martin Paul Eve. 2014. *Open Access in the Humanities* (Cambridge: Cambridge University Press).

Online access at [Cambridge Online Library](#).

See [Appendix I](#) for other useful links on scholarly publishing.

Note on sources: This chapter is essentially adapted from the Guidelines on Open access to Scientific Publications and Research Data on Horizon 2020, provided by the EU Framework Programme for Research and Innovation Horizon 2020 (2014-2020). Definitions have been adapted from a number of sources, in particular the University of Illinois at Chicago Library Research and Subject Guide to Publishing, Scholarly Communication and Open Access.

7

Administrative Follow-up and Archiving

Once your publication is produced, it is important to keep track of the project in your committee's archives and for ICOM archives. Archiving has several purposes: it is a part of your committee's and ICOM's memory, it can be useful for communication and research purposes, and it provides documents with probative value if needed.

This chapter provides guidelines for archiving the documents related to the publication process, accompanied by a brief definition of ISBN and ISSN and an overview of the assignment procedure.

1 ISBN and ISSN

ISBN

INTERNATIONAL STANDARD BOOK NUMBER

The ISBN is a unique number assigned to a book title by its publisher for tracking and ordering purposes. Publishers, retailers, libraries, bookstores and readers use the ISBN as a way to specify a particular book without confusion.

ISBNs are issued by national agencies depending on the country where the publisher is based (e.g. French publishers should ask the AFNIL – Agence francophone pour la numérotation internationale du livre).

Separate ISBNs are needed for publications in different physical formats. Hence, the print and digital versions of your publication will not have the same ISBN.

For additional information see the [ISBN International website](#).

ISSN

INTERNATIONAL STANDARD SERIAL NUMBER

ISSNs are assigned to the titles of serial publications (journals, magazines, electronic journals, ongoing directories, annual reports, newspapers and monographic series).

An ISSN is assigned to a specific title. A new number is usually needed if a title changes, but it stays the same for all the issues of a periodical or magazine, CD-ROMs in a series, etc.

The ISSN is not connected with ownership of the journal, nor does it confer copyright or protect the title of the serial from use by other publishers.

ISSNs may also be assigned to online journal titles, CD-ROMs and diskettes that are intended to be issued on a continuous basis. Different editions of serials must have different ISSNs, i.e. different language editions, regional editions and different physical formats (e.g. CD-ROM, online and print versions of a journal title have separate numbers).

Additional information can be obtained through the [ISSN International website](#).

Unlike ISBNs, ISSNs cannot be issued to publishers in batches.

HOW TO OBTAIN AN ISBN OR ISSN

INTERNATIONAL COMMITTEES AND REGIONAL ALLIANCES

The ICOM Secretariat delivers ISBNs and ISSNs to International Committees and Regional Alliances, since they are by definition 'international' and are not based in a specific country.

→ International Committees must send a request by e-mail to: publications@icom.museum

NATIONAL COMMITTEES

If you are a National Committee, you can apply for the ISBN and ISSN through the national agencies of your country.

ISBN national agencies

You can find an agency on the [ISBN international website](#) thanks to the search tool and follow the link to the national agency of your country (e.g. AFNIL in France, Agencia del ISBN in Spain and Nielsen Book – ISBN Agency in the United Kingdom and Ireland).

ISSN national agencies

The [ISSN website](#) also provides a search tool where you can select your country to be redirected to the relevant agency's website.

Assignment schedule

The process of obtaining an ISBN or ISSN may take time, so apply two months before the printing process to be safe.

Writing tips

In the publication, numbers should be written as follows:

ISBN 000-00-00000-00-0

ISSN 0000-0000

Note that there is no colon between 'ISBN/ISSN' and the digits.

Barcodes

Your publication will be identified thanks to the EAN-13 barcode. This code is comprised of 13 digits and is internationally used for commercial distribution.

Since January 2007, barcodes are topped with the 13-digit ISBN with dashes (or ISSN) and the matching EAN-13 is located under the barcode.

It is easy to obtain the barcode matching your ISBN or ISSN with online barcode generators.

According to the ISBN international website, it is recommended to print the bar code on the lower right corner of the outside back cover of the publication.

Useful links:

<https://www.isbn-international.org/content/isbn-bar-coding>

<http://www.issn.org/understanding-the-issn/issn-uses/identification-with-the-ean-13-barcode/>

2 Archiving

The legal retention period for archives is governed by the law of each country. Please refer to your country's legislation for information about the legal retention period.

Be sure to keep records and archives of all the documents related to the publication (invoicing, payment of authors, contributors and service providers, contracts).

HARD COPY ARCHIVE

Compile a hard copy archive folder for each publication.

At a minimum, this should contain:

- The publication or a copy of the press proof PDF
- All contracts related to the publication
- Operating account
- List of images with accompanying photo credits
- Invoices related to the publication

COPIES OF YOUR PUBLICATION FOR ICOM ARCHIVES

Publications are an integral part of ICOM's history and heritage, which make their proper conservation crucial.

National Committees

Please send two copies of the publication, one for the UNESCO-ICOM Museum Information Centre, another one as backup.

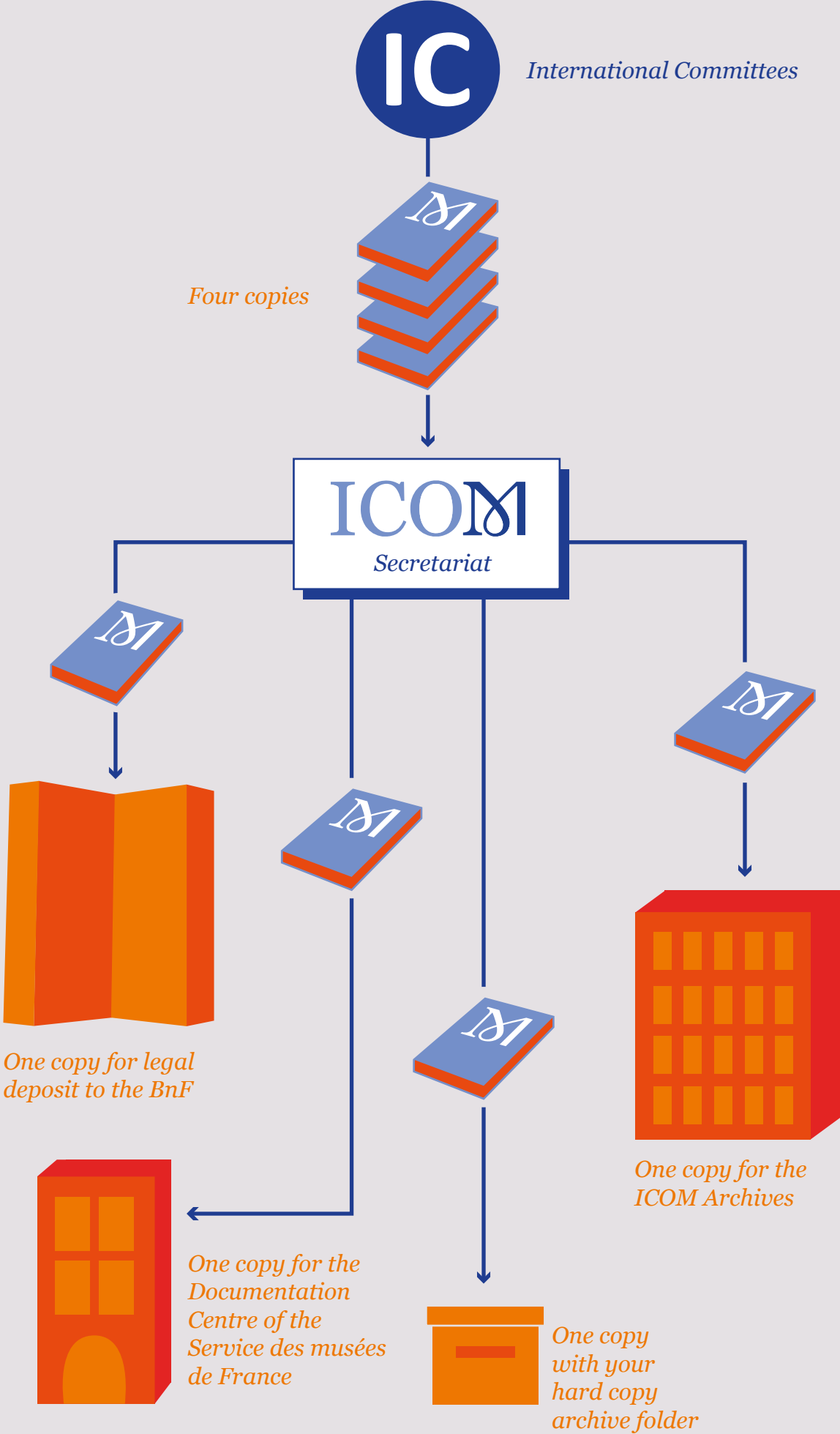
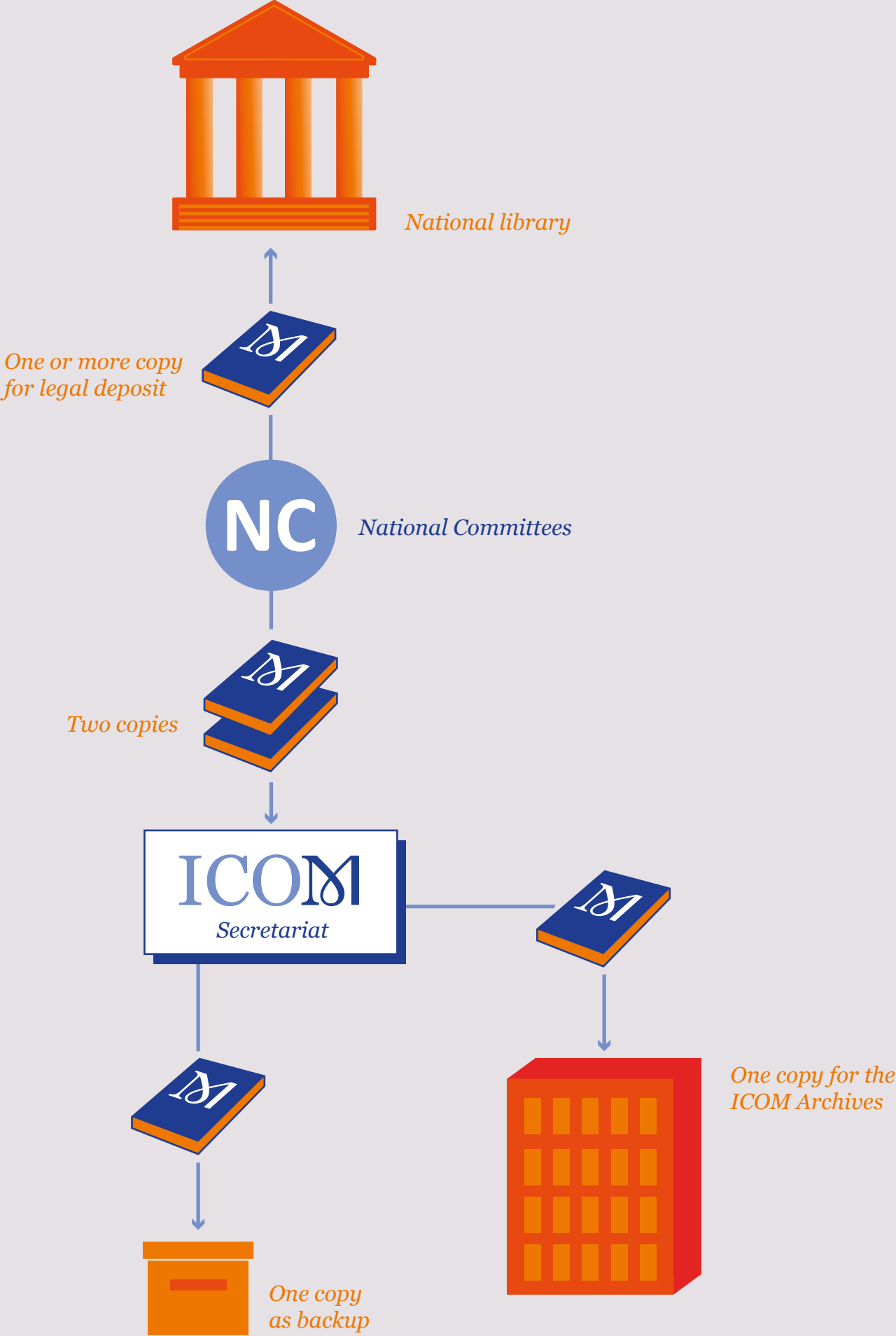
International Committees and Regional Alliances

Please send four copies of the publication, one for the UNESCO-ICOM Museum Information Centre, one for legal deposit to the Bibliothèque Nationale de France, one for the Documentation Centre of the Service des musées de France and one with your hard copy archive folder.

International Committees: since ICOM is legally responsible for the International Committees, it is all the more important and necessary to transmit copies of your publication's archive records to the ICOM Secretariat.

Send copies of the publication to the ICOM Secretariat:

Secrétariat de l'ICOM
Centre de documentation
Maison de l'UNESCO
1 rue Miollis
75 732 Paris Cedex 15
France



ELECTRONIC ARCHIVING

At a minimum, the administrative folder should contain the following:

- The final press proof PDF
- All contracts related to the publication
- Operating account
- List of images with accompanying photo credits
- Invoices related to the publication

A design folder can also be created, containing at least the following:

- Final text
- Dummy book
- Fonts
- HD images

Finally, to anticipate any reprints or updates, it is important to keep the professional source files (high-definition final versions in the original programme used to create them), usually provided by the graphic designer.

FILE NAMING

To facilitate ICOM's archiving of your electronic folder, here are some guidelines for naming files:

- Your files should be named without diacritical marks (accent signs), apostrophes, quotation marks or spaces, and should start with the date of publication (YYM-MDD).
- You can replace the space between words with a dash (-) or underscore (_).

Send an electronic copy of your publication's archive folder for the record to: publications@icom.museum

3 Legal deposit

Legal deposit is a mandatory procedure when you publish a work, and consists of the depositing of one or more copies of each publication published, in a national recognised organisation (such as a national library). Each country has a legal deposit centre, usually the national library (such as the British Library, the Bibliothèque Nationale de France, the Biblioteca Nacional de España) but it can also be a national organisation, national archives, author copyright administration or national university libraries.

The number of copies requested for the deposit depends on the country's regulations/legislation.

The aim of legal deposit is to centralise the cultural and intellectual heritage of each country, as well as making all the publications available to the public.

National Committees

Please refer to the national library of your country for detailed information about the legal deposit process. Parameters such as the number of copies and the deadline for depositing, vary from country to country.

International Committees and Regional Alliances

As International Committees comply with French legislation, legal deposit is made at the Bibliothèque Nationale de France (since ICOM headquarters are located in Paris) by the ICOM Secretariat after you send your copies of the publication for archiving (see item 2 p.73 and diagram p.74-75).

CO-PUBLICATION

In the case of a co-publication, your co-publisher will also deposit one copy to the national library of their country.

DIGITAL PUBLICATIONS

Legal deposit also applies to e-publications, but usually publishers do not have to follow a specific procedure since national libraries make automatic collections thanks to robots. However, this varies depending on the national library. We recommend that you request information regarding the legal deposit of electronic publications from your relevant national library.

Reminder: publications produced by International Committees are subject to French law, which means that for electronic publications, robots automatically collect the material.

Legal deposit must be carried out for each language version of the publication.

4 Publications database

The ICOM publications database on ICOM's website is managed by ICOM's documentalist and holds all of the PDF versions of committee publications that are sent to the Secretariat. Please send PDF versions of your publications systematically in order to enrich ICOM's publication database.

How to Promote and Distribute a Publication

PLAN YOUR PROMOTIONAL STRATEGY AHEAD

A strong promotional strategy is crucial to the success of your publication. Consider which communication media are best suited to your audience, and take into account related conferences and events when deciding on the publication date. This should be considered before the editing and printing process in order for the publication to be promoted effectively.

Your author's connections may also be useful in promoting the publication (e.g. do they have a strong online network? Are they active on social media and/or well known among their peers?). Determine whether the author is at ease speaking in public and would be willing to present the publication at events, conferences, etc.

Note: Do not translate the title of a monolingual publication, as this could mislead readers into thinking that the publication is available in the language of that translation. Keep the original title and provide a translation between brackets and italicised if you wish.

ICOM NETWORK: USE THE ICOM NETWORK TO GET THE WORD OUT ON YOUR PUBLICATION

- As an ICOM committee, make sure you present the publication at any relevant conferences and events.
- If the publication is a practical manual, for instance, you could organise practical training sessions based on its content. Contact the ICOM Secretariat to see about announcing these sessions on our website, on ICOMMUNITY, etc.
- Once your publication has been printed/published online, send details to the Secretariat at publications@icom.museum for its promotion within the network and inclusion in the ICOM publications database.

The Secretariat can help you share information about your publication with the entire network and promote it through ICOM's various media outlets.

MEDIA CAMPAIGNS

COSTS

Promotional costs, such as the production of flyers, mailing of copies to journalists, etc. must be factored into the publication budget.

TIMEFRAME

The media campaign is carried out over the whole course of the project. You can begin to announce your future publication at the very outset of the project and keep your audience informed, so that they anticipate the publication when it comes out.

CHOOSE YOUR MEDIA

Make use of cost-effective media, such as your website and social networks to send out teasers and publicise your publication.

PRESS RELEASE AND REVIEW COPIES

Write up a press release and send out an e-mailing to journalists associated with arts and culture publications. Send out copies to editors of publications that review museum literature.

BOOK LAUNCH

Organise an official book launch inviting key figures from the museum world; for instance, you could arrange to have the launch coincide with your annual meeting. The book could also be launched and presented during a conference.

MAILING

Promote your new publication by sending out a blurb/summary by e-mail to all potentially interested contacts.

PROMOTE THE PUBLICATION ON THE INTERNET

You can use a/your website, social networks, blogs, etc. to communicate about the publication. If citing extracts, please be aware that there are copyright issues to consider. If your authors are active on social networks, you can also benefit from their online presence.

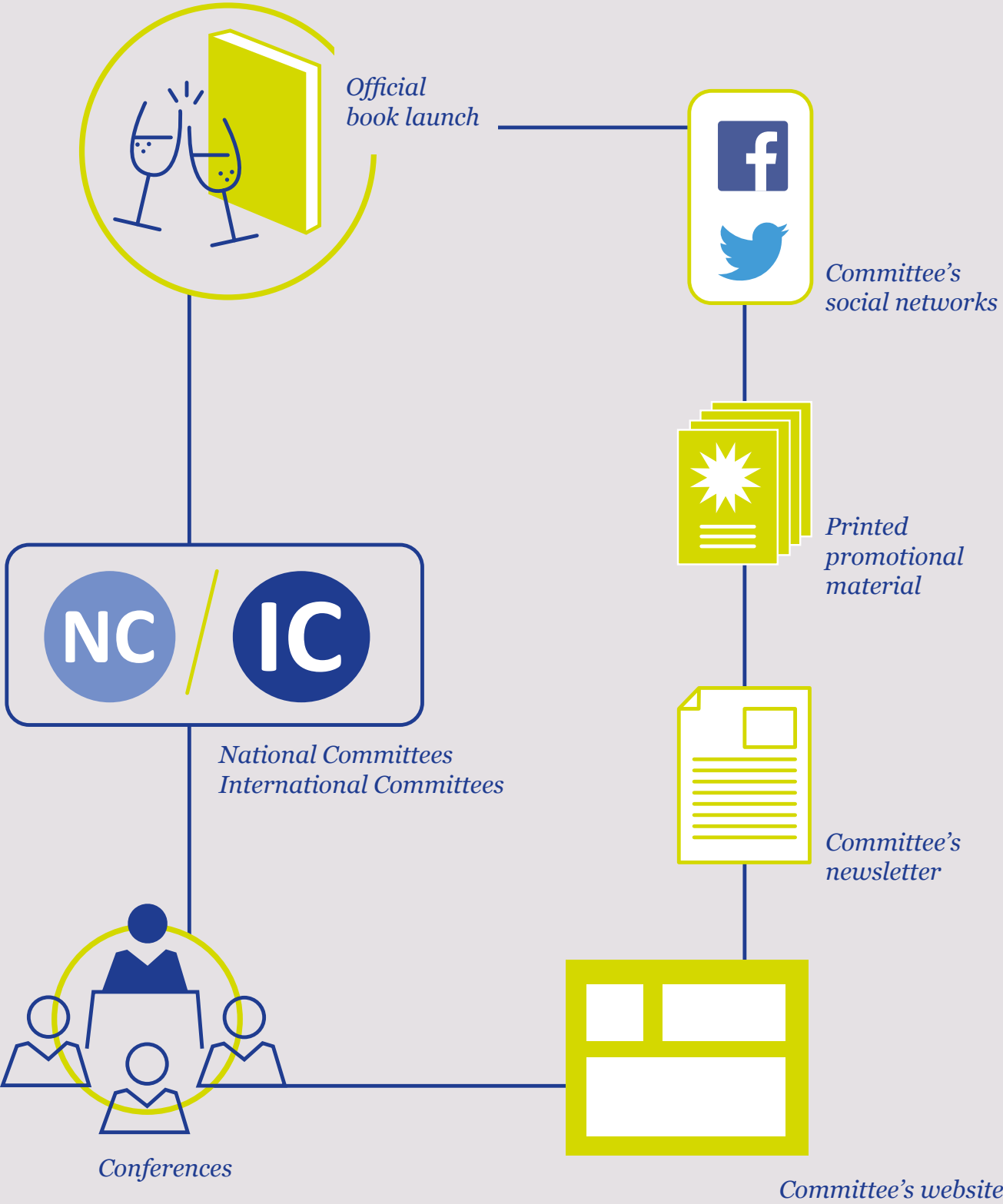
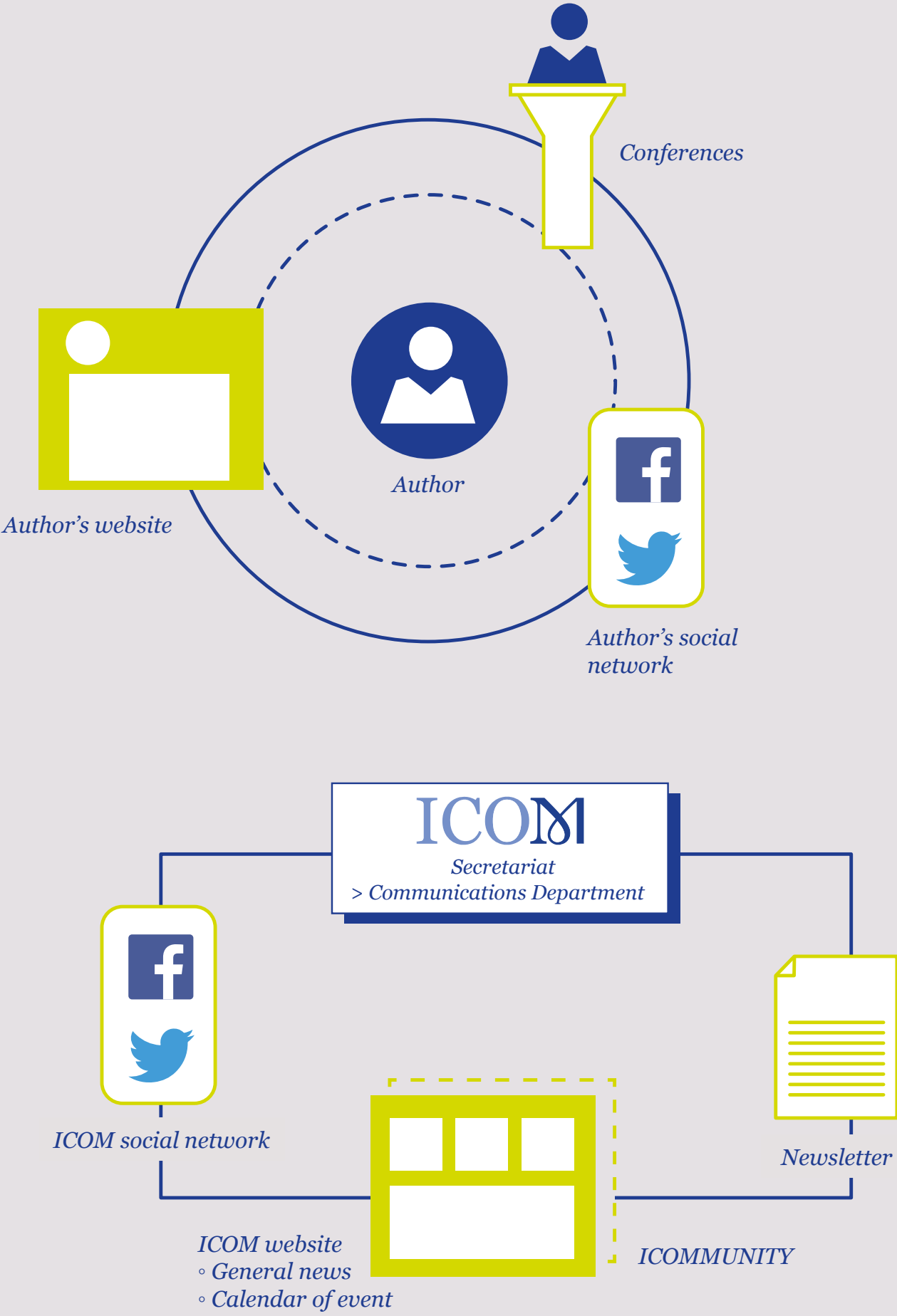
PARTNERSHIPS

If partnering with another publisher, a joint promotional strategy will give access to both parties' networks. You can also implement partnerships with other organisations and mutually promote your publications.

In the case of a print publication, make sure you print enough copies to allow for review copies and displays at conferences.

If you are organising a launch, please contact the ICOM Secretariat: we can help you to communicate on this event.

*In order to automate your e-mailing campaign, you can use platforms such as **MailChimp**.*



2 Define a distribution strategy

DETERMINE THE DISTRIBUTION STRATEGY DURING THE PLANNING STAGES

The distribution strategy will have an impact on your publication's production schedule and budget. For instance, if your publication is to be distributed in digital format only, the cost and work associated with a print run and postage will be eliminated.

IDENTIFY YOUR TARGET AUDIENCE

Thinking carefully about your potential readers will help you to decide on a distribution channel. For instance, the publication may only be relevant to the members of your committee or it may be of interest to a wider public.

CO-EDITIONS

If you are partnering with another publisher, you will need to discuss distribution methods as professional publishers will most likely have their own network and may not have factored in your intended audience.

3 Distribution channels

POSTING

You may choose to send the publication by post upon receipt of orders. However, if it is a free publication, you may need to consider bulk postage. Depending on the numbers involved, you may need to hire a sorting company.

ONLINE

If you intend to distribute your publication online, you may choose between providing online-only access or a downloadable PDF. If the publication is not free-of-charge, access codes can be provided. Partners could also feature the link on their websites but should not upload the PDF so that you can keep track of downloads and make any updates.

Choose the distribution channel(s) best adapted to your target audience and publications strategy.

BOOKSTORES

If you wish to get your publication into bookstores, you will most likely need to partner with an already established publisher with a strong distribution network. Getting your publication into bookstores without the help of an experienced publisher could prove difficult.

SELF-PUBLISHING ONLINE

It is possible to self-publish your book on online retailing sites, by adding your publication to their database in electronic format. In this way, your publication would automatically appear on the website and copies can be printed on demand.

For more information on self-publishing and distribution through online retailing sites, see the following websites:

africanbookscollective.com (marketing and distribution outlet for printed books from Africa)

e-periodica.ch (Swiss Journals online)

glasstree.com (specialised in academic publishing, linked with Lulu)

issuu.com (online digital reading platform)

lulu.com

BUDGETARY AND ADMINISTRATIVE FACTORS

COSTS

When estimating distribution costs, printing and postage rates will need to be taken into account. In addition, hidden costs such as the human resources required to make sure the publication reaches the right people also need to be factored in.

To determine postage costs, estimate the weight of the publication and identify the number of recipients and their location. You will then need to request a quote from the mailing and sorting companies.

ORDERS

If the publication can be ordered directly from your committee, create an electronic and downloadable order form on your website.

Create invoices for each order and be sure to follow up on any unpaid invoices, if payment is not immediate.

Partnership: if partnering with another publisher, be sure to identify respective responsibilities in terms of distribution.

4 Commercial and promotional follow-up

COMMERCIAL FOLLOW-UP

SALES FOLLOW-UP

If a publication is sold in bookstores or on other platforms (for instance, if you are co-publishing with a commercial publisher), you should receive regular feedback on sales figures, in addition to the following information:

placement*, restocking*, total number of copies sent to bookstores, returns*, net sales.

For digital publications, a statistics tool such as Google Analytics may be useful in order to track the number of page visits and downloads.

INVENTORY AND RETURNS CONTROL

STORAGE

Keep track of stock flow through a stock management system or an Excel spreadsheet. All copies should be accounted for.

RETURNS/INVENTORY PROCESSING

There are several possible solutions for processing unused stock: distribution at an event, pulping, partial pulping, reduced prices or promotions on books for sale.

It is important to notify the Secretariat when a publication is out-of-stock or sent for reprint.

In determining the print run, ensure that sufficient stock remains for archiving, press and presentation copies, reference copies, etc.

PROMOTIONAL FOLLOW-UP

Follow the promotional evolution and impact of your publication through different Excel spreadsheets in order to manage and follow the impact of the press releases you send to journalists and to create a press distribution list with journalist contact details, which you can add to gradually.

PRESS CLIPPINGS FILE

Create a press clippings file, including all articles citing the publication. This may be useful to promote the publication by citing excerpts from these articles. This post-publication promotion can be undertaken through social media, or by adding a quote from an article to the back cover text in the event of a reprint or new edition.

Legal Guidance for Publishing

For the proper completion of a publishing project – print or digital – you will need to sign contracts with a number of parties involved in the project (authors, publishers, graphic designers, printers, etc.). These contracts should be drafted to respond to each party’s needs and wishes, and are consequently specific to each situation. Several types of contracts exist, each meeting the requirements for specific needs.

This chapter will present the contracts frequently used in the publishing field and will provide guidelines on their proper usage. Firstly, ICOM specificities will be explained and legal requirements that must be carefully followed.

1 ICOM specificities

DELEGATION OF AUTHORITY

ICOM International Committees and Regional Alliances do not have a legal personality. Therefore, the Chairs of these committees cannot enter into a contractual agreement with a third party without a delegation of authority given by the ICOM Secretariat.

→ Only Chairs of International Committees and Regional Alliances with delegation of authority can sign contracts in ICOM’s name.

In order to obtain a delegation of authority, please contact the ICOM Secretariat: secretariat@icom.museum

For ICOM National Committees, which are entities with legal personality, it is possible for the Chairs to sign contracts with third parties. Even if there is no need for a formal delegation of authority, it is still important to underline the obligation to respect ICOM’s statutory rules and values when entering into a contractual relationship with third parties. Furthermore, bear in mind that legislation differs from country to country.

LEGAL ADVICE

Where possible, all contracts should be reviewed by a legal advisor to ensure the legal accuracy and validity of the document.

The ICOM Secretariat is at your disposal for inquiries about contracts. If you need contracts to be proofread, please send the document with a reasonable deadline bearing in mind the ICOM Legal Department’s workload.

ARCHIVING CONTRACTS

Archiving is crucial as contracts are documents of probative value and must be available if needed. There is a legal conservation period to respect, depending on the type of document and on the law of the committee’s country.

For International Committees and Regional Alliances, French law systematically applies: all contracts must be conserved for five years (contracts within the framework of commercial relations, art. L. 110-4 du Code du commerce). Furthermore, a scanned copy of each official signed contract related to a publication must be sent to the Secretariat: publications@icom.museum

For National Committees, the archiving of contracts must respect the provisions of national law of the concerned country.

2 Advice on contracting and necessary steps

DISCUSSION → NEGOTIATION → CONTRACT

Any agreement should be established in the following order:

- Before drawing up a contract, it is essential to first analyse the publication proposal in detail and determine the desired end result.
- Only when the objectives are clear in the publisher's mind (committee or Regional Alliance) should negotiations with a potential partner begin.

When an agreement has been reached between the parties, the type of contract can be chosen, drafted and adapted accordingly.

CONTRACT: BASIC STEPS

- A contract template may be used as a basis, but each provision must be reviewed in order to be adapted with the needs of the parties.
- Each party should read through the draft contract thoroughly and discuss any sticking points.
- A deadline should be identified for each step of the discussions up to the signature of the contract to avoid long delays.
- Each party should hold original versions of the contract for their records.

If necessary, the ICOM Secretariat can help you to draft a template. Please contact: secretariat@icom.museum

CONTRACT: MANDATORY CONTENT

- Name and address of each party
- Objectives of the contract
- Timeframe and schedule
- Duties of each party (tasks and responsibilities)
- Costs and profits (even if the contribution of one or more parties is unpaid, this should preferably be specified)
- Governing law and dispute resolution

When drafting the contract, be very specific with wording, as being too general could lead to misunderstandings later on.

3 Copyright, logo and distribution

COPYRIGHT TRANSFER

When publishing a work, it is absolutely necessary to obtain copyright from authors, translators, images owners and other rights holders such as heirs.

EXTENT OF THE COPYRIGHT TRANSFER

When requesting copyright transfer from an author, be sure to agree on the following:

- Type of transferred rights: reproduction, translation, communication, etc.
- Exclusivity or not (e.g. full copyright transfer or licence agreement)
- Duration of the transfer
- Languages and type of format included
- Geographical cover/distribution

EMBARGO PERIOD

Contracts can include an embargo period clause, especially within academic publications and journals. This stipulates an amount of time during which the author cannot publish their work on other platforms (generally online).

However, the manner in which the author intends to share his/her work can have a bearing on this.

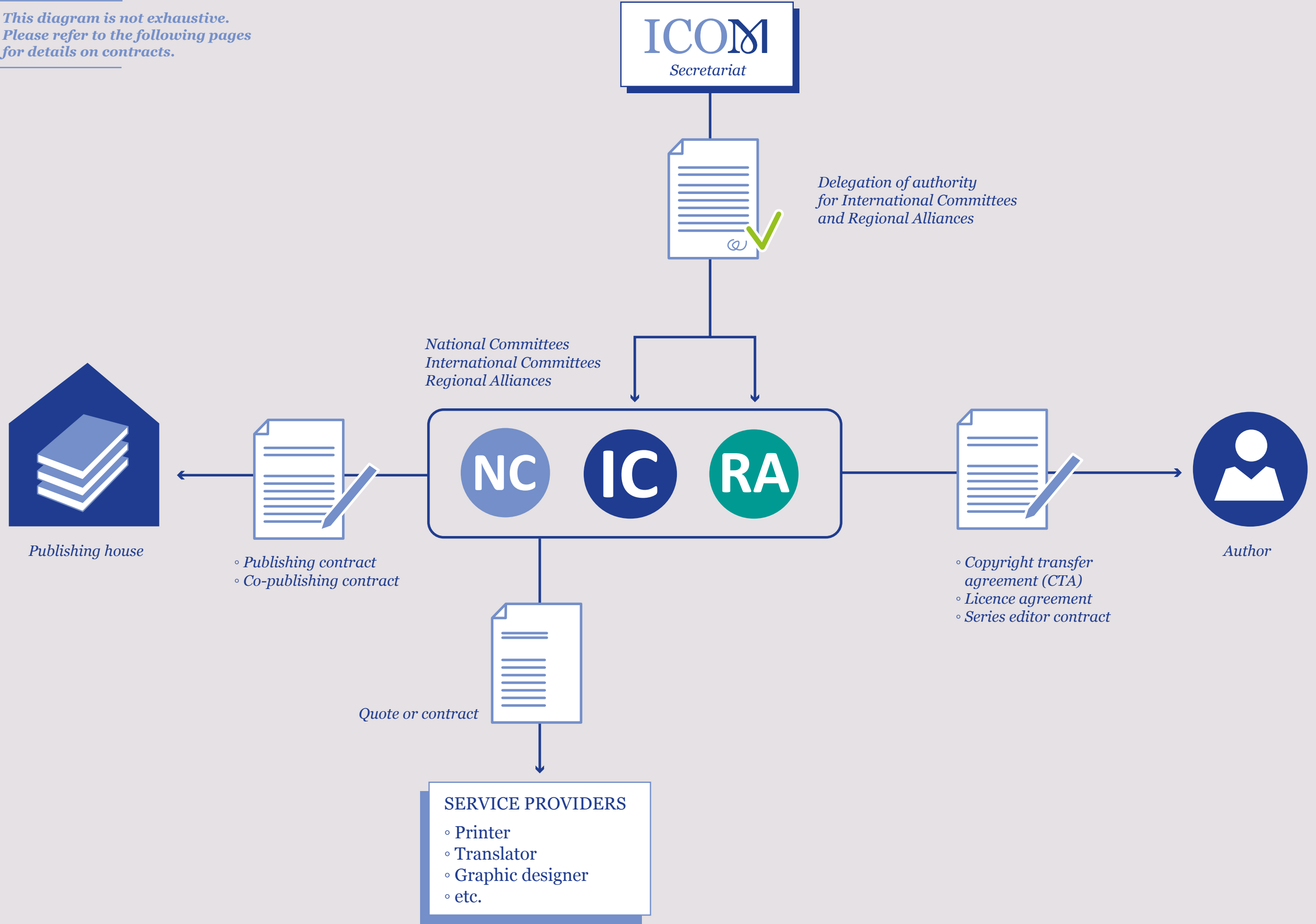
ICOM LOGO

In addition to respecting the guidelines for the ICOM logo as outlined in the graphic charter (see [Chapter 3](#)), it is important to introduce a provision regarding the insertion and placement of the ICOM/committee /Regional Alliance logo on the published work to ensure visibility.

DIGITAL/PRINT CONTENT - DISTRIBUTION

The contract must specify that the content may be used in both digital and print format, or one of the two. If applicable, it should also mention whether the publication is distributed in multiple languages, in x number of territories, and for a specified length of time.

*This diagram is not exhaustive.
Please refer to the following pages
for details on contracts.*



4

Contracts with a professional publisher

THE PUBLISHING CONTRACT

The publishing contract stipulates all the conditions under which the committee (or Regional Alliance) transfers its rights to the publisher and describes the publisher’s and the author’s/editor’s duties.

USAGE

The committee (or Regional Alliance) wishes to publish content that it has created and share it with peers through a publication (e.g. results of research conducted by a working group, a monograph written by one or more members, a compendium of articles, etc.) but does not feel comfortable undertaking the editorial process.

ADVANTAGES

→ The publisher takes charge of the entire editorial process.

SPECIFICS

→ The editorial strategy should be outlined in the publishing contract in order to avoid any misunderstandings upon delivery of the work.

Committees and Regional Alliances must exercise caution with copyright clauses.

THE CO-PUBLISHING CONTRACT

For a committee (or Regional Alliance), co-publishing means collaborating with another publisher (generally professional) for the realisation of a publication.

The nature of the co-publishing contract will depend on the level of participation in terms of editorial and/or financial contribution by each party. Negotiations with the professional publisher may thus range from participation in the editorial process to firm sale conditions (see below).

In all cases, this cooperation means that the committee (or Regional Alliance) may not have complete control over the editing process.

USAGE

The committee (or Regional Alliance) wishes to publish certain content that it has created and share it with peers through a publication (e.g. results of research conducted by a working group, a monograph written by one or more members, a compendium of articles, etc.) and wants to be assisted by a professional publisher in the editorial process.

ADVANTAGES

→ A co-publishing contract can reduce the editorial workload, and if the committee (or Regional Alliance) is not familiar with the publishing field, working with a publisher can be a way to grow acquainted with the sector.

→ It also means shared costs and risks, the pooling of skills and resources and benefiting from a common editorial project, among others.

SPECIFICS

→ The firm sale provision
A firm sale agreement is a commitment by the committee (or Regional Alliance) to buy a certain amount of copies from the publisher (often at a discounted rate based on the number of copies requested). The committee (or Regional Alliance) makes a purchase promise to the publisher, who undertakes the production and potentially a part of the distribution and marketing of the publication.

Committees and Regional Alliances must exercise caution with copyright clauses.

5 Author contracts

COPYRIGHT TRANSFER AGREEMENT (CTA)

A copyright transfer agreement (hereinafter referred to as ‘CTA’) allows for the transfer of full or partial copyright from the rights-holder (the author) to another party (the committee or Regional Alliance).

USAGE

To avoid any disputes – particularly regarding copyright issues – contributing authors must sign a CTA, providing the publisher (committee or Regional Alliance) with the right to use and distribute the author’s original content, whether the contribution is paid or unpaid.

When publishing a work containing several articles, the publisher thus needs to collect a CTA from each author before publication.

ADVANTAGES

- The committee (or Regional Alliance) holds the copyright, which can facilitate certain processes such as translations.
- The CTA can also be used for translators and photographers, particularly if a single photographer and/or translator is assigned to a publication.

The ICOM Secretariat is at your disposal for inquiries about CTA. If you need templates or a draft contract reviewed, you can contact the Secretariat (with a reasonable deadline bearing in mind the ICOM Legal Department’s workload).

SPECIFICS

- Text originality
The author must certify that the work is original and the publisher should include a disclaimer in case of plagiarism.
- Financial aspects regarding authors
The sum being paid to the author (whether a lump sum or a percentage of sales) should be specified in the contract. ICOM committee publications are often the result of voluntary contributions from members. The same goes for publications gathering researchers’ articles and work, which are often based on voluntary work. In this case, authors are not remunerated but receive free copies of the publications. The number of copies is determined by the editor and written in the contract.

Even in the case of a commissioned work, the copyright is retained by the author of the work until a CTA has been signed.

→ Contributions owned by employers

If the contribution is written by the contributor in the course of his or her employment, it is important to check who owns the copyright. If the contribution is owned by the contributor’s employer, the latter must sign the copyright transfer agreement in addition to the contributor’s signature.

→ Government contracts

Some national legislation set particular rules regarding the contribution of governmental employees.

Examples:

UK - Crown Copyright: the rights to a contribution prepared by an employee of a UK government department, agency or other Crown body as part of their official duties, or which is an official government publication, belong to the Crown. Authors must ensure they comply with departmental regulations and submit the appropriate authorisation to publish.

US government worker: a contribution prepared by a US federal government employee as part of the employee’s official duties, or which is an official US Government publication, is called a ‘US Government work,’ and is in the public domain in the United States. The employee still has to sign the copyright transfer agreement, but will cross out the section regarding copyright.

These specificities must be taken into account while drafting any contract.

THE LICENCE AGREEMENT

A licence agreement is a contract in which a licensor grants a licensee the permission to use their work, while retaining the copyright and all intellectual property rights.

USAGE

A licence agreement can set the terms that an author (i.e. the licensor) grants the committee or Regional Alliance (i.e. the licensee) exclusive rights to publish and distribute the work but the author still retains their own copyright to the original content.

It may result from the following circumstances:

- The committee (or Regional Alliance) wishes to publish a work involving several authors and to this end, needs to collect the authorisation from each author, but certain authors are not willing to transfer the full copyright.
- The committee (or Regional Alliance) wishes to offer digital content online in open access and to this end, needs to apply specific Creative Commons licenses to the work of the authors.
- The committee (or Regional Alliance) is working with a publisher that needs the committee's (or Regional Alliance's) approval for putting a publication online and in open access.

ADVANTAGES

- Setting a framework for open access publications.
- Retaining the copyright in the event that the committee (or Regional Alliance) is working with a publisher.

Regarding Open Access works, see the [Creative Commons licenses](#)

6 Specific contracts and agreements

SERIES EDITOR

This type of contract needs to be drawn up if a multi-authored series of publications is edited by a specific author, known as the series editor.

It may result from the following circumstances:

- The committee (or Regional Alliance) wishes to publish a series and works with an author responsible for editing the series.
- The committee (or Regional Alliance) works with a publisher and within the collaboration will manage a series.

ADVANTAGES

- The tasks related to the series editor position are set once, and apply to all the publications in the series. It is necessary to be aware of all terms and conditions of the contract, as they will prevail for all future publications in the series.

PATRONAGE

TWO TYPES OF PATRONAGE CONTRACTS MIGHT EXIST:

Patronage from another organisation

If publishing a work is too costly in terms of time and/or human resources, being supported by another organisation is an option worth considering. Patronage often suggests a relationship with mutual benefits, including, for instance, offering visibility on the cover in return for partial funding of the publication.

Patronage from ICOM committee (or Regional Alliance)

Patronage can also originate from a committee (or Regional Alliance) that wishes to support and encourage another organisation's activity. This can be applied to publications, for instance if an organisation is publishing a book related to the committee's (or Regional Alliance's) interests or field of research. In this case, the committee's (or Regional Alliance's) and ICOM's logotypes could appear on the cover of the book, which is a way to offer ICOM more visibility.

ADVANTAGES

The agreement is a guarantee of the commitment of both parties to work with and support each other, and sets the circumstances and applications of the patronage. It is generally less formal and cumbersome than a contract.

In both cases, the agreement must specify the scope of the patronage and the commitments of both parties.

Contract management for services

Depending on the nature of the collaboration, a formal written agreement with service providers will not always be drafted (e.g. with the printer). However, it is strongly advised that all service providers send a formal quote, which should then be approved and signed by the committee (or Regional Alliance) Chair. The quote should detail the work to be carried out and include a time schedule and the corresponding fees.

International Committees and Regional Alliances must keep records of all quotes and invoices related to publications projects and send them to the Secretariat (publications@icom.museum).

Some services will require a contract as specifics must be taken into account (generally the transfer of a copyright).

GRAPHIC DESIGNER

If a committee (or Regional Alliance) chooses to work with a graphic designer who will create an original layout design for the publication, it is essential that the publisher is cited as the owner of this layout. The contract should specify the designer's obligation to return the original files to the publisher/editor upon completion of the publication and that the publisher may use and modify the layout as they wish.

For more on graphic design, please see [Chapter 3](#).

ADVANTAGES

Signing a contract with the graphic designer is a safer solution than settling for a quote. Within the contract, you can set a clear deadline and specify the ownership of the layout.

TRANSLATOR

If a committee (or Regional Alliance) works with a translator, it is often a good idea to draft a contract including clear deadlines, remuneration of the translator and duties of each party.

For more on translation, please see [Chapter 4](#).

The translator may be considered an author when translating an original work such as a book, and in this case holds the copyright to the translation. The purpose of the translation contract is, as in the author's contract, to stipulate the conditions under which the translator transfers their rights to the publisher.

ADVANTAGES

The contract is a guarantee of the agreement settled between both parties to work together.

Digital and Online Publications

Digital publications are published matter read on a screen, which implies the use of a reading device, although some digital publications can be read online.

Online publications are digital publications made available on the internet, and specifically designed to be read online. This includes editorial content available on websites.

1 E-books

An e-book is a digital publication that can be read on several electronic devices. E-books do not necessarily have a print counterpart and many electronic-only books exist. The process is the same as for printed books in terms of defining and editing the content, but production and distribution steps differ.

PRODUCTION

As with printed publications, the original manuscript is formatted for digital publishing formats in order to ensure maximum readability.

For e-books, the manuscript needs to be adapted in HTML (HyperText Markup Language), from which the ePub format (or other e-book format) is generated. This ePub format will then be processed by the electronic device used, which makes it readable for the user.

You can create an e-book on your own, but this requires some knowledge of HTML if you want to create something satisfactory and appropriate for distribution to a wide audience.

To create the e-book, you need three elements:

- **The content** (generated in ePub format)
- **An image** for the cover, which will be displayed in online libraries.
- **Metadata**, or information required to facilitate the referencing of your e-book and searching by potential readers. It includes: title/subtitle, author(s), publication date, ISBN (digital and print if applicable), price, geographical areas for distribution/sale, keywords, categories, excerpt, and a brief description.

*The free software
Sigil is a multi-platform
ePub e-book editor,
with which you can
create your e-book.*

Online e-book creation services also exist, which guide you through the process of making your e-book. For example, [Lulu](#) offers the following service.

If you are working with a commercial publisher, they usually also produce e-books and create the digital version of your publication.

E-BOOK FORMAT

Different formats exist when creating an e-book and some devices only accept one format (e.g. AZW3 format for Amazon's Kindle). The ePub format is a standardised format for electronic books and is suitable for all e-readers, tablets and smartphones. However, unlike PDFs, these are not readable on every computer and require the appropriate software. To make your book available to the largest number of readers, we therefore recommend that you also create a PDF file of your e-book.

REFLOWABLE CONTENT

The ePub format and other e-book formats generate 'reflowable' documents, in contrast with the PDF format, which is static. This means that the ePub format adapts the layout to the device it is being read on, whether it is a small smartphone screen or a wider tablet screen.

Useful links

[Calibre](#) is a free software allowing users to read, convert and manage e-books.

[International Digital Publishing Forum \(IDPF\)](#)

PROMOTION

Promotion is as important for an electronic publication as for a printed publication, if not more so, because your book will be presented among thousands of other publications.

As with printed publications, do not hesitate to contact the ICOM Secretariat for help with communication and promotion.

*For more on promotion,
please see [Chapter 8](#).*

DISTRIBUTION

Since e-books are not physical objects, there are no distribution or routing costs. You can distribute your electronic publication through online bookstores, which, like traditional bookstores, will take a percentage of your sales.

Online bookstores/vendors:

[Amazon's Bookstore](#) (for Kindle)

[Apple's iTunes Bookstore](#)

[Google play Bookstore](#)

Publishers' online libraries, which provide electronic formats of their publications: Springer, Routledge, Elsevier, Wiley and Wiley's online library, etc.

PRINT ON DEMAND

E-books can be printed by readers through print-on-demand.

If you are working on a journal, you can make it available online through the online reading platform [Issuu](#)

See [Chapter 5.4](#) for details on print-on-demand.

PUBLIC DOMAIN E-BOOKS AND OPEN ACCESS

If you do not plan to sell your digital publication, you can make it available to every internet user through the following platforms (this list is not exhaustive):

[Biodiversity Heritage Library](#)

(digitised natural history literature)

[Google Books](#)

[Internet Archive](#)

[Open Library](#)

→ And your own website.

E-BOOK READING DEVICES

E-READERS

E-readers are devices completely dedicated to e-book reading. The text is written with digital ink, which matches the reading comfort of paper. There is usually no internet connection in order to avoid distraction, and battery and memory capacities are substantial.

TABLET COMPUTERS

Unlike e-readers, tablet computers are connected devices, which may be distracting while reading. Backlit screens are also less comfortable for reading, but these devices have the advantage of allowing for multi-tasking with only one device.

You can also read an e-book on your computer and/or smartphone through e-book reader applications (such as Kindle, Nook and Calibre).

ISBN

An ISBN is required for e-books and must be different from the ISBN of the printed version of the book (if applicable).

You can apply for this ISBN the same way you apply for the one related to a print version, by sending a form to your ISBN agency.

Reminder: if you are an International Committee, you need to ask the ICOM Secretariat for an ISBN.

LEGAL DEPOSIT

Legal deposit also applies to e-publications. Please see [Chapter 7.3](#) for information on legal deposit for digital publications.

2 Other digital format

PDF

The PDF (Portable Document Format) is the widely used format for sharing and archiving digital documents. The PDF is readable on all computer and electronic devices, which makes it an international standard.

This format keeps the original layout of the document and can include interactive features such as hyperlinks, and can be downloaded by readers.

ENHANCED PDF

Within a website, you can combine the display of a PDF with a browser-based programme such as [ReadCube](#). It allows the readers to export citations, annotate the document, find related articles, and share it on social networks. Enhanced PDF is particularly adapted for academic publishing.

→ You can visualise an enhanced PDF by reading *Museum International* articles on [ICOMMUNITY](#).

[ICOMMUNITY > Expertise > Museum International]

HTML

HTML (HyperText Markup Language) is the format in which webpages are displayed. If the publication is available online, you can offer articles for reading in both HTML and PDF formats.

3 Online editorial content

BLOGS

Online computer programmes known as CMS (Content Management System) are widely used to create blogs. Most of them are open source, free for basic use with chargeable options for additional functionalities. They are easy to handle and user-friendly, with the possibility of leaving comments and sharing posts on social networks. One example of an open-source CMS is [Wordpress](#).

If your committee maintains a blog, whether it is incorporated into the website or completely independent, it is important to accurately date each post and provide relevant keywords.

NEWSLETTERS

If your committee produces a newsletter, we recommend that you follow ICOM's graphic charter. Please use the new ICOM logo and the new logo of your committee.

See [Chapter 3](#) for details on ICOM's graphic charter.

In order to keep records and for historical purposes, it is important to accurately date each newsletter, with the month and year of publication.

→ Please forward each newsletter to the ICOM Secretariat for archiving: publications@icom.museum

COMMITTEE WEBSITES

ICOM's website includes a platform offering free hosting of ICOM committees' websites. They can include as many pages as necessary and feature a wide range of functional options. The ICOM website as well as the committees' websites are regularly updated and new functionalities are added.

SOCIAL MEDIA

Consider your website as a part of your online presence and a way to link your committee to ICOM and your social media pages, so do not hesitate to add Facebook and Twitter newsfeeds to your website.

DATING THE CONTENT

For information and contextualisation purposes, please accurately date all articles and conference proceedings that you add to your website, and specify any updates.

Please always link back to ICOM on your website and social media pages.

SOCIAL MEDIA

On your social media pages, please use the proper logo for your committee and always link back to ICOM's website.

Here are ICOM's social media pages:

FACEBOOK

- facebook.com/IcomOfficiel/

TWITTER

- twitter.com/IcomOfficiel

If you want to refer to ICOM in a twitter post, please use [@IcomOfficiel](#) and do not hesitate to retweet ICOM posts.

SCOOP.IT

Scoop.it is an online tool that allows you to share content such as articles, related to specific key words. For instance, ICOM shares news related to the field of heritage.

- scoop.it/u/icom-officiel

YOUTUBE

ICOM also has a YouTube channel where you can find several videos about the life of the organisation, museum-related topics and discussions with ICOM members.

- youtube.com

GRAPHIC GUIDELINES

For virtual use only, the square version of the ICOM logo is required.

Please ask the Secretariat for the proper version of your logo if you do not already have it.

→ Please refer to the [ICOM graphic charter](#), available on ICOMMUNITY.




Glossary

We have provided the following definitions to explain concepts that may be unfamiliar to you.

BARCODE	Machine readable form containing the publication's ISBN and other optional information (price, stock code).
COLOPHON	A brief description of a publication or production notes relevant to the edition, usually located at the reverse of the title page or at the end of the book, and including the date and place of publication and the name(s) of the printer and publisher.
COLOUR IMAGE PROOFS (CROMALIN PROOFS)	Specially requested proofs to ensure correct colour balance and image quality prior to volume printing.
COPYRIGHT	Notice (symbol or phrase) informing readers of the underlying claim to ownership of a given work, based on laws that vary from country to country.
DELEGATION OF AUTHORITY	The act of delegating responsibility and powers to a subordinate. A delegation of authority can be given to International Committees, in order to allow them to sign contracts under ICOM's responsibility.
GRAPHIC DESIGNER	Professional charged with creating images and typography for print or digitally published media.

HALF-TITLE PAGE	Page containing the publication's title, coming after the cover and endpaper (blank page at beginning).
IMPACT METRICS	Measurements providing an indicator of an article's, journal's or researcher's impact online (e.g. regarding the number of citations).
INDEXING	Automatic process managed by search engines and databases that collects and stores data on an article's visibility.
ISBN	International Standard Book Number, a unique 13-digit code assigned to identify each edition and variation of a book.
LEGAL NOTICES	Information displayed on the publication's copyright page (reservation rights, publisher's address, cataloging data, printing and year indicators, etc.).
MACHINE PROOF	Proofs of the publication pages sent by the printer to the publisher for checking and approval prior to printing the final press proof.
MASTHEAD	Listed details in a journal containing the editorial team, printing information, etc.
PHOTOENGRAVING	Process by which an image is photographically transferred to a plate for printing.

PLACEMENT	The physical availability/ accessibility of print and digital publications via various outlets and platforms.
PRESS PROOFS	Test print made at the production printing press before volume printing begins.
RESTOCKING	Ensuring the continued supply and availability of a publication.
RETURNS	Product returned to the supplier by the outlets or customers.
SANS SERIF (TYPEFACE)	Typography without serifs, or small lines attached to the end of the strokes of letters. Arial is a sans serif typeface.
SEARCH ENGINE OPTIMIZATION (SEO)	Optimising an article or website in order to be easily found by search engines and listed on the first page of results.
SERIF (TYPEFACE)	Typography that presents a serif, or small line attached to the end of the strokes of letters. Georgia is a serif typeface.

Appendices

APPENDIX I

Useful links

• Academic publishing houses

EUROPE

Archetype (UK)

<https://www.archetype.co.uk/>

Armand Colin (FR)

<http://www.armand-colin.com/>

Brill (NL)

<http://www.brill.com/>

Cambridge Scholars Publishing (UK)

<http://www.cambridgescholars.com>

Deutscher Kuntsverlag (DE)

<http://www.deutscherkunstverlag.de>

Dunod (FR)

<https://www.dunod.com/>

Ediciones Akal (ES)

<http://www.akal.com/>

Edizioni Nuova Cultura (IT)

<http://nuovacultura.it/>

Elsevier (NL)

<https://www.elsevier.com/>

Nauka Publishers (RU)

<http://www.naukaran.com>

Palgrave / Macmillan Education (UK – International)

<https://he.palgrave.com>

Routledge (UK)

<https://www.routledge.com/>

Sílex (ES)

> Historia, Arte y Museología

<http://www.silexediciones.com>

Springer (DE)

<http://www.springer.com>

Taylor & Francis (UK)

<http://taylorandfrancis.com/>

Transcript (DE)

> International Academic Publishing

<http://www.transcript-verlag.de>

NORTH AMERICA

Association of American University Presses (US)

<http://www.aaupnet.org/>

Association of Canadian University Presses (CA)

<http://www.acup.ca/>

University of Calgary Press (CA)

<https://press.ucalgary.ca>

University of Toronto Press (CA)

<http://www.utppublishing.com>

Wiley-Blackwell (US)

<http://eu.wiley.com>

SOUTH AMERICA

Editorial RM (MX)

<http://editorialrm.com>

Instituto de Investigaciones Estéticas (Universidad Nacional Autónoma de México, MX)

<http://www.esteticas.unam.mx>

Metales Pesados (CL)

<http://metalespesados.cl>

ASIA

Allied Publishers (IN)

<http://www.alliedpublishers.com>

Association of Japanese University Presses (JP)

<http://www.ajup-net.com/>

Hong Kong University Press (HK)

<http://www.hkupress.org>

Nias Press (DK)

> Publishes innovative research on modern East and Southeast Asian society

<http://www.niaspress.dk>

NUS Press (National University of Singapore, SG)

<https://nuspress.nus.edu.sg/>

AFRICA

Basler Afrika Bibliographien (CH)

> Centre of documentation and expertise on Namibia and Southern Africa (archive, specialist library and publishing house)

<http://baslerafrika.ch/>

Fountain Publishers (UG)

<http://www.fountainpublishers.net>

Langaa Research and Publishing Common Initiative Group (CM) <http://www.langaa-rpcig.net/>
Mkuki na Nyota (TZ)
<http://www.mkukinanyota.com/>

Sub-Saharan Publishers (GH)
<http://www.africanbookscollective.com/publishers/sub-saharan-publishers>

Weaver Press (ZW)
<http://www.weaverpresszimbabwe.com/>

OCEANIA

Allen & Unwin (AU)
<https://www.allenandunwin.com>

Auckland University Press (NZ)
<http://www.press.auckland.ac.nz>

Melbourne University Publishing (AU)
<https://www.mup.com.au/>

Victoria University Press (NZ)
<http://vup.victoria.ac.nz>

• Subsidies

FRANCE

Centre National du Livre (CNL)
> Support programmes for translation, periodicals and publishing (print and digital).
<http://www.centrenationaldulivre.fr>

Le Motif
> lists several subsidies
<http://www.lemotif.fr>

UNITED KINGDOM

Arts Council England
> Grants for the arts, which include publishing.
Arts Council England also provide grants for museums.
<http://www.artscouncil.org.uk>

Paul Mellon Centre
> Fellowships and grants for academic research and the dissemination of knowledge in the field of British art and architectural history.
<http://www.paul-mellon-centre.ac.uk>

THE NETHERLANDS

Dutch Foundation for Literature
> Translation grants
<http://www.letterenfonds.nl>

UNITED STATES OF AMERICA / INTERNATIONAL

Furthermore

> Grants for nonfiction books related to arts, architecture and design; cultural history, the city and related public issues; and conservation and preservation. Grants are given to organisations within and outside of the US (with equivalence of status) such as museums, state colleges and universities.

<http://www.furthermore.org>

CANADA

Association of Canadian Publishers

> Information and useful links related to grants for writers and publishers.

<http://publishers.ca>

Livres Canada Books

> Foreign Rights Marketing Assistance Program (FRMAP)

<http://www.livrescanadabooks.com/en/>

MIDDLE EAST

Sharjah International Book Fair

> Translation grants

<http://www.sibf.com>

SPAIN

Ministerio de Educación, Cultura y Deporte

> Culture aids and subsidies (promotion of reading, translation, cultural journals, etc.)

<http://www.mecd.gob.es>

(> Citizen Services > Catalogue of Services > Culture > Grants, Aids and Subsidies > Book, Reading and Literature)

SWITZERLAND

Schweizerische Akademie der Geistes- und Sozialwissenschaften / Swiss Academy of Humanities and Social Sciences (SAGW)

> Subsidies for publications, intended for institutions members of the SAGW.

<http://www.sagw.ch>

ARGENTINA

Cámara Argentina del libro

> National association for books and publishing of Argentina, which identify subsidies available in the country

<http://www.camaradellibro.com.ar>

SOUTH AFRICA

Academic and Non-Fiction Author's Association (ANFSA)
> Grants for research and writing
<http://www.anfasa.org.za>

National Arts Council of South Africa
<http://www.nac.org.za>

UGANDA/AFRICA

African Writers Trust
> Identify subsidies for writing in the section
'opportunities'
<http://africanwriterstrust.org/>

• Proofreaders' associations

EUROPE

Mediterranean Editors and Translators
<https://www.metmeetings.org/>

Nordic Editors and Translators (NEaT)
<http://nordicedit.fi/>

FRANCE

Syndicat des correcteurs
<http://www.correcteurs.com/>

UNITED KINGDOM

Society for Editors and Proofreaders (SfEP)
<https://www.sfep.org.uk/>

IRELAND

Association of Freelance Editors, Proofreaders
and Indexers
<http://www.afepi.ie/>

SPAIN

Fundación del Español Urgente (Fundéu BBVA)
<http://www.fundeu.es>

Ortografía de la lengua española (2010)
<http://www.rae.es/recursos/ortografia/ortografia-2010>

Red Vertice
> Network of professional association of translation, inter-
pretation and correction in Spain
<http://www.redvertice.org/>

Unión de Correctores (UniCo)
<http://www.uniondecorrectores.org>

THE NETHERLANDS

Society of English-language professionals
in the Netherlands (SENSE)
<https://www.sense-online.nl/>

UNITED STATES OF AMERICA

ACES
<https://aceseditors.org/>

Editorial Freelancers Association (rates available)
<http://www.the-efa.org>

CANADA

Editors Canada
<http://www.editors.ca>

COLOMBIA

Asociación Colombiana de Correctores de Estilo (Correcta)
<http://correcta.org/>

MEXICO

Asociación Mexicana de Profesionales de la Edición AC
(PEAC)
<http://www.peac.org.mx>

PERU

Asociación de Correctores de textos del Perú (Ascot)
<http://asociaciondecorrectores.org.pe>

SOUTH AFRICA

Professional Editors' Guild
<http://www.editors.org.za>

Southern African Freelancer's Association (SAFREA)
> Freelance workers in the communication field (editors,
proof-readers, graphic designers, etc.)
<http://www.safrea.co.za/>

AUSTRALIA

Institute of Professional Editors Limited (IPed)
<http://iped-editors.org/>

• Picture researchers associations

FRANCE

Association des professionnels de l'information et de la documentation (ADBS)

<http://www.adbs.fr>

Association nationale des iconographes (ANI)

<http://www.ani-asso.fr/>

UNITED KINGDOM

The Picture Research Association (PRA)

<http://www.picture-research.org.uk/>

• Other associations related to publishing

ARGENTINA

<http://www.camaradellibro.com.ar>

ECUADOR

<http://www.celibro.org.ec>

• Scholarly Publishing

BRAZIL

Portal de periódicos

→ Online database with free access to Brazilian and international academic knowledge.

www.periodicos.capes.gov.br

FRANCE

CIRAD – CoopIST

→ Resources and help for scholarly publishing.

<https://coop-ist.cirad.fr/>

EUROPE / INTERNATIONAL

Open Access Infrastructure for Research in Europe (OpenAIRE)

→ Resources about open access for researchers, such as guides, mapping of open access repositories, projects linked with open access.

<https://www.openaire.eu/>

• Examples of paper repositories

ACADEMIC GENERALIST NETWORKS

→ On these platforms you can create your personal account, upload and download papers and discuss with other researchers.

ResearchGate requires users to justify the fact that they are researchers in order to use it:

<https://www.researchgate.net>

Academia.edu is more focused on networking:

<https://www.academia.edu/>

Mendeley allows users to manage their personal library of references, and is also an academic social network:

<https://www.mendeley.com/>

Zotero is a web platform where researchers can collect, organise, cite and share research material:

<https://www.zotero.org/>

SSRN works with specialised research networks, especially in the fields of anthropology and archaeology:

<https://www.ssrn.com/en/>

LATIN AMERICA

LA Referencia (The Federated Network of Institutional Repositories of Scientific Publications)

Argentina, Brazil, Chile, Colombia, Ecuador, El Salvador, Peru and Venezuela

→ Latin American Network of open access repositories. You can browse and find papers from Latin American researchers in many fields, including museology.

<http://www.lareferencia.info/joomla/en/>

Redalyc

→ Network for academic journals from Latin America and the Caribbean, Spain and Portugal.

Provides journals in open access with their metrics; authors can also identify themselves to their papers:

<http://www.redalyc.org/home.oa>

FRANCE

Cairn

→ Online access to publications in the humanities

<https://www.cairn.info/>

HAL

→ Deposit and sharing of research papers.

<https://hal.archives-ouvertes.fr/>

UNIVERSITIES ALSO USUALLY HAVE THEIR OWN REPOSITORIES, FOR EXAMPLE:

Heidelberg University

→ Propylaeum, 'Specialised Information Service for Classical Studies', providing open access documents and a paper repository:

<https://www.propylaeum.de/>

University of Cambridge (UK)

<http://idiscover.lib.cam.ac.uk>

Université Paris-Sorbonne (FR)

<http://documentation.sorbonne-universites.fr/>

Universidad de la Rioja (ES)

<https://dialnet.unirioja.es/>

The following websites are registries of open access repositories. You can search a repository by country, subject area, etc.

Directory of Open Access Repositories

<http://opendoar.org/>

Registry of Open Access Repositories (ROAR)

<http://roar.eprints.org/>

Museum International CFP, editorial
guidelines and peer reviewer guidelines



MUSEUM INTERNATIONAL
Vol. 69, No. 275-276 – *Museums and Public Policy*

Call for Papers

ICOM is preparing an issue of *Museum International* on the theme *Museums and Public Policy*. The issue will be overseen by the Editorial Board, with Prof. Dr Tereza Scheiner as Editor in Chief. All proposals submitted will be assessed for suitability and subsequent articles will go through a peer review process. The issue is expected to be published, in collaboration with Wiley Blackwell, by December 2017.

Museums and Public Policy

The next issue of *Museum International* Vol. 69, No. 275 – 276 aims to explore the ways in which public policy can affect museums, and how museums and museums associations can influence international, regional and national policy affecting cultural institutions.

Contemporary museums have widened their goals to ensure new audiences are served. As such, museums can strengthen public perception of and respect for cultural identities and diversity, support social cohesion and generate income and employment.

However, in today’s challenging economic and social climate, museums are often considered a luxury that society cannot afford, with culture-related budget cuts resulting in disparities of wealth across museums.

With this reduced investment in culture, many museums are experiencing reductions in, or even the loss of, scientific and technical expertise. For others, employing skilled staff to fulfill their social roles and offer increasing activities to support their communities and local development remains an unachievable goal.

The relationship between governments and cultural institutions can largely determine the museum’s role within the communities they serve and the type of services they provide, especially in countries where museums are dependent on government policy.

Government strategies and legislation can improve the way museums work to ensure a better public impact. For instance, legislation on equal opportunities and human rights has served to encourage museums to embrace a more diverse audience in many parts of the world.

In today’s context, how can governments and policy-makers support museums to ensure our cultural legacy is preserved for future generations? How can museums and museums associations influence these policy-makers to ensure culture remains high on their political agendas? How can museums continue to fulfill their missions in the face of growing adversity, with increasing financial strain, privatisation, and competition with other entertainment industries?

The aim of this issue is to bring together contributions that will examine the impact of public policy on museums and strategies museums and museums associations can adopt to influence decision-makers. Authors are invited to submit contributions that will probe:

- The importance of legislation to increase the role and impact of museums in society, thus ensuring their sustainability.
- How museums and museums associations can advocate for favourable public policy affecting cultural institutions.
- Ways of achieving financial self-sufficiency in a context of shrinking budgets and privatisation.

We look forward to receiving your contribution for this forthcoming issue of *Museum International* on the theme of *Museums and Public Policy*. We hope you will take the opportunity to offer fresh insight into this fundamental topic for the museum community.

Submission process:

Abstracts of between 250 and 300 words, written in English, French or Spanish, should be submitted to Aedín Mac Devitt at aedin.macdevitt@icom.museum

Contributions will be on a voluntary basis.

The submission deadline is 7 March, 2017.

The following information should be included with the abstract:

- Title of submitted paper
- Name(s) of author(s)
- Professional background

Museum International is currently produced in English language only. However, proposals in the other two official languages of ICOM (French and Spanish) will also be considered.

GUIDELINES FOR CONTRIBUTORS
FORMAT OF THE SUBMITTED ABSTRACT

1. GENERAL

Language	Consistent use of English, French or Spanish.
Length	Maximum 300 words or 2,100 characters (spaces included).
Submission	Contributions should be submitted as an attachment to e-mail in MS Word (97-2003 or higher).

2. FORMAT OF SUBMITTED ABSTRACT

Margins	2.5 cm or 0.98 in. left, right, top and bottom.
Justification	The text should be both left and right justified (aligned) throughout.
Spacing	Simple.
Font	Arial.

Font size	9 pt. for the text proper but 10 pt. for title, subtitle and author’s name.
Main Title	(10 pt.) Centre the title on top using bold small capitals. If the title is in English capitalise the first letter of the main words.
Subtitle	(10 pt.) If there is a subtitle, add a colon to the title and centre the subtitle on the next line using bold lower case.
Author’s name	(10 pt.) Space twice and align left your name, using bold initial capitals only.
Indentation	Do not indent the first line of the abstract.
Citations	Do not include citations in the abstract.
Quotations	Do not include quotations in the abstract.

Example

**THE ARCHITECTURE OF BALTIMORE:
An Exhibition in the Peale Museum, Baltimore**

Wilbur H. Hunter Jr. and Rich Borneman

The abstract should be followed by a short biography of the author(s) of between 150-200 words, for which the same format as that described above applies. The short biography should include the following details: professional affiliation, exact title, current situation and research, past and forthcoming publications.
Finally, please indicate a contact email.

Museum International
Editorial Guidelines

An introduction to *Museum International*

Museum International was first published by UNESCO in 1948. In 2013, the journal was transferred to the International Council of Museums (ICOM), and it is now published by ICOM in partnership with co-publisher, Wiley-Blackwell.

The aim of *Museum International* is to foster knowledge sharing through interdisciplinary research and encourage best practices for the safeguarding and protection of cultural heritage.

Each issue is based on a specific theme, and includes research-based articles and case studies exploring various aspects of this topic.

Vol. xx No. xx: Theme

This issue of *Museum International* is dedicated to the theme <xxx>

<Brief summary>.

Your brief...

...is to describe <short summary based on abstract proposal sent>.

Technical guidelines

The text should be 7,000 words long (max.), written in English, and include:

- a title,
- a biography of 100 words,
- keywords,
- a conclusion,
- references if applicable (Harvard).

Copyright Assignment Form

You will be required to assign copyright of your paper to ICOM/Wiley-Blackwell. Copyright assignment is a condition of publication and papers will not be passed to the publisher for production unless copyright has been assigned. To assist authors an appropriate copyright assignment form will be supplied by ICOM.

Images

Please send us images to illustrate your article. Images are accepted in the following formats: TIFF, JPEG, EPS. They should have a minimum resolution of 300 dpi. Photo credit information should accompany all images and permission must have been granted to publish any photographs provided.

Should images not be provided by the author, the editors reserve the right to illustrate the article.

Deadline

Please e-mail your text and images to publications@icom.museum by <date>.
Please send your text in .doc or .docx format, under the following template: NAME MI-Public-Policy

Reminder:

- If your abstract is selected, you will be asked to submit your full paper within two months. Your full paper will be subject to peer review, and you may be asked to make revisions. If the revisions are not deemed adequate, your paper may be rejected.
- Articles are presumed to be **original pieces**. Please notify editors if:
 - the article has been published in other publications (whether print or digital),
 - the article is a translation, adapted from academic dissertations and conferences or other existing documents, in which case the original source, history and context of the piece should be provided in an endnote.
- All peer reviewer comments must be addressed. Please **leave your changes visible** when you send your revised version to the editors.

Technical guidelines for contributors:

1. GENERAL

Language	Consistent use of UK English.
Length	5,000 to 7,000 words.
Submission	Contributions should be submitted as an attachment to e-mail in MS Word (97-2003 or higher).

2. FORMAT

Body of text:	Alignment: Justify. Font: Arial size 10. Spacing: 1,5
Content Endnotes	(NOT Footnotes): 10 pt. Do not use the notes for mere bibliographical information. Please keep the number of notes down as much as possible. Acknowledgements (optional) may be inserted as an unnumbered note preceding the numbered notes. The notes themselves should follow after spacing twice at the end of the text.
Citing	Please use Harvard style .
Referencing	Please use Harvard style .

1. Journal standards

Museum International is both a scholarly and professional journal, written by experts for professionals in the museum and heritage field.

Museum International is both:

- **academic** in focus, in that authors may publish original research,
- **pragmatic** in focus, in that it also seeks to encourage museum and heritage professionals to share and learn from peer experience in the field.

The journal's primary ambition is to encompass the diversity of the international museum and heritage community. Its aim is to foster intercultural dialogue by reflecting the manifold stakes and preoccupations at the very heart of the profession.

2. Recommended approach

The purpose of peer-reviewing is to ensure clarity and journal standards. Difference of opinion with the author should not affect the review.

3. Language

If an article is poorly written, you do not need to correct the English, but you should bring this to the attention of the editor.

QUALITY CHECKLIST

Evaluation criteria

Specific criteria require grading, on a scale from 0 to 3.

- 0 for 'incomprehensible' or 'irrelevant';
- 1 for 'Does not satisfy the criterion';
- 2 for 'Needs improvement although roughly satisfies the criterion'.
- 3 for 'Satisfies the criterion and no improvement is necessary'.

No minimum length requirement.

In the right column, the text will unscroll automatically as you write.

1. General questions

Explanation (needed for author feedback)

1.1	Is the article original and interesting enough for publication?	<input type="checkbox"/> 0	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	
1.2	Is the research question/theme innovative and/or adopts critical approaches to the subject?	<input type="checkbox"/> 0	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	
1.3	Is the approach coherent throughout?	<input type="checkbox"/> 0	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	

Structure

2.1	Introduction					
	Does it adequately describe the background and synthesize the overall structure of the article?	<input type="checkbox"/> Yes	<input type="checkbox"/> No			
	Does it clearly state the author's aims in a logical and compelling way?	<input type="checkbox"/> Yes	<input type="checkbox"/> No			
2.2	Main					
	Is the overall structure of the paper clear and effective?	<input type="checkbox"/> 0	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	
	Is the logical articulation between each section explicit?	<input type="checkbox"/> 0	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	
	Is each argument supported by relevant and well-developed examples?	<input type="checkbox"/> 0	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	
2.3	Discussion/Conclusion					
	Are the claims in this section supported by evidence; do they seem reasonable?	<input type="checkbox"/> 0	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	
	Is the study placed in perspective with other studies: does it discuss similarities and differences?	<input type="checkbox"/> 0	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	

2. Recommendation

	Decision	Comments
Accept without editorial revisions	<input type="checkbox"/>	
Accept with editorial revisions	<input type="checkbox"/>	
Revise manuscript to address specific concerns	<input type="checkbox"/>	
Reject	<input type="checkbox"/>	

3. General Comments

Please provide additional feedback on structure, coherence, syntax or style and readability here, if required.

4. Collaboration with Museum International

	Would you accept peer-reviewing opportunities for Museum International in the future?	<input type="checkbox"/> Yes	<input type="checkbox"/> No	
	What are your research interests/fields of expertise?			
	Please provide your email address			

5. Preferred address (to send you a copy of Museum International)

Surname

Name

Street

City

ZIP Code

(State)

Country

Technicalities

This list of rules is not exhaustive and you can refer to *The Oxford Manual of Style* (OUP Oxford, 3rd edition, 2016), *Lexique des règles typographiques en usage à l’Imprimerie nationale* (Imprimerie nationale, 2002) and *Ortografía de la lengua española* (Real Academia Española, 2010) for more details about technicalities.

ACRONYMS

On first usage, spell out in full. For example, Federation of International Human Rights Museums followed by the acronym in parentheses (FIHRM). In subsequent references, use only the acronym.
Concerning the full names in a foreign language, if an English acronym exists, use it; otherwise, use the original acronym.

NUMBERS

One to nine should be written out, except when written as part of a list. Ten (10) and up should be written in numerals. If a number starts a sentence, spell it out or precede it with some: ‘Some 500 individuals will attend the exhibition...’
Also: first, second, third.... 10th, 11th, 12th

FRANÇAIS

Écrivez : 1^{er}, 10^e, 11^e, etc. Et non : 10ème, 11ème, etc.
Attention, première s’abrège 1^{re} et non 1^{ère} !
Chiffres romains : les chiffres romains s’emploient pour les siècles, les noms des souverains, les olympiades, les tomes, les chapitres et les articles d’un code.

ESPAÑOL

- Los números comprendidos entre el uno y el nueve se escriben con letras, excepto si forman parte de una lista con expresiones numéricas.
- Escriba con cifras las cantidades superiores a diez, excepto si la cantidad inicia párrafo o va después de un punto seguido.
- Escriba: 1.^o, 1.^{er}, 1.^a; 2.^o, 2.^a; 3.^o, 3.^{er}, 3.^a; 10.^o, 10.^a, 11.^o, 11.^a

DATES

Give exact dates. Avoid last week, recently, in the near future, etc.
Should be written ‘10 January, 2017.’

FRANÇAIS

Donnez des dates exactes, évitez « la semaine dernière », « récemment », « dans un futur proche », etc.
Écrivez 1^{er} juillet mais 2 juillet, 23 juillet, etc.
Il faut écrire : av. J.-C. et apr. J.-C.

ESPAÑOL

Dé las fechas exactas. Evite: la última semana, recientemente, próximamente...

FIGURES

- Simplify figures where possible. For example, \$1.3987 should become \$1.39. Within a text, do not use a hyphen to indicate a range of figures. Thus, not \$3-4m but between \$3m and \$4m.
- Thousands are separated by a comma, e.g. 3,000 = three thousand. Digits are separated by a point, e.g. 3.5 = three and a half.
- Million, use m: \$50m; billion, use bn: \$50bn; trillion should be spelled out.
- Three million people, but \$5m in assistance.
- Use the % sign with no space before the figure.

FRANÇAIS

- Simplifiez les nombres lorsque c’est possible. Par exemple, 1,3987 \$ devient 1,39 \$. Dans un texte, n’utilisez pas de trait d’union pour indiquer une fourchette (un écart) entre deux chiffres. N’écrivez pas 3 – 4 millions de \$ mais « entre 3 et 4 millions de dollars ».
- Les milliers sont séparés par une espace insécable [raccourci clavier : Ctrl + Shift + Espace].
Exemple : 3 000 = trois mille
- La virgule marque la fin des entiers ; elle suit le chiffre des unités.
- Les nombres sont séparés des dixièmes et des centièmes par une virgule. Exemple : 3,5 = trois et demi.
- Écrivez « million », « milliard » et « trillion » en toutes lettres.

ESPAÑOL:

- Simplifique las cifras cuando sea posible, por ejemplo: 1,3987 \$ deberá ser 1,39 \$. En un texto, para indicar una escala de precios escriba, por ejemplo: entre 3 y 4 millones, y evite el uso del guión (3 – 4 millones).
- Los números de cuatro cifras se escriben sin espacio: 2450, a partir de cuatro cifras, se agruparán de tres en tres separando los grupos con un espacio: 8 327 451.
- Utilizar la coma para separar la parte entera del decimal.
- Tres millones de personas, pero 3 M\$ en ayuda.
- Utilice el signo (%) sin espacio de separación: 15%.

FORMS OF ADDRESS

When attributing a quotation to an individual in an article, state the person's full name and position.

Subsequent references to the same person within the same article can state simply the last name. As a general rule, it is not necessary to include titles such as Mr, Mrs, Ms, unless specifically requested.

FRANÇAIS

Lorsque l'on nomme une personne dans un article, citez le nom complet de celle-ci et sa fonction, M. ou Mme accompagné du nom de famille ou le prénom et le nom de famille. Si la personne est décédée, on cite son prénom accompagné du nom de famille ou seulement son nom de famille, jamais précédé du titre.

Exemples : M. Peter Greenaway ou M. Greenaway ou Peter Greenaway. Mais Jean-Jacques Rousseau ou Rousseau et non M. Rousseau.

Abréviations de titres : M^{me}, M^{lle}, D^r, Pr. que l'on écrit en toutes lettres lorsqu'il est utilisé en tant que qualificatif : M. le professeur + nom. On écrit M. et non Mr pour Monsieur.

Attention, Messieurs s'abrège MM.

ESPAÑOL

Cuando cite a alguien en un artículo, proporcione el nombre completo y su función.

Las referencias posteriores a la misma persona en el artículo pueden citar solo el apellido. Como norma general, no es necesario incluir los títulos como Sr. o Sra. salvo que se especifique lo contrario.

CURRENCIES

- Any local currencies cited should be followed by their euro or US dollar equivalent, depending on your audience, in parentheses. Within an article, use the ISO currency codes to avoid any confusion, e.g. A grant of 5,000 BRL was awarded to the Brazilian delegation.
- If using currency signs (e.g. in tables or reports), the sign is placed before the figure with no space, e.g. \$123,000.

FRANÇAIS

- Toutes les devises citées doivent être suivies de leurs équivalents en euro ou dollar américain entre parenthèses, selon le public visé. Au sein d'un texte, utilisez le code ISO des devises. Exemple : Une bourse de 5 000 BRL a été octroyée à la délégation brésilienne.
- Si vous utilisez les signes des devises (dans des tableaux ou rapports par exemple) le signe se place après le nombre, avec une espace insécable. Exemple : 123 000 \$.
Il en va de même pour les pourcentages : utilisez le signe (%) précédé d'une espace insécable : 50 %.

ESPAÑOL

- Todas las monedas citadas deben estar seguidas por sus equivalentes en euros o dólares americanos entre paréntesis, según el público al que se dirige. En un texto, usar el código de divisas ISO, por ejemplo: Se concedió una donación de 5 000 BRL a la delegación brasileña.
- Si utiliza los signos de divisas (en los cuadros o informes, por ejemplo), el signo se coloca después de la cifra con un espacio. Ejemplo: 123 000 \$.

TITLES

Use italics for the titles of all publications (book titles, articles, magazine/newspaper titles, reports, surveys), exhibition titles, film titles, conference themes and foreign words. Quotation marks should be used only in full bibliographical references, when referring to a particular article in a journal, for example.

Capitalise the following

- Country names
- Nationalities
- Inhabitants of a country (e.g. the French, the English, etc.)

- Titles of books, projects, exhibitions, conferences, conference themes, etc. (capitalise all words except for a, an, and conjunctions of four letters or fewer, e.g. Technical Museums as Guardians of the Past and Educators of the Future)
- Job titles (Marketing Director)
- Days of the week
- Months of the year
- Committee names, e.g. International Committee for Literary Museums but committee with a small c if the word appears on its own in a sentence
- Qualifications: MA, BA, BSc, Ph.D, etc.

FRANÇAIS

Majuscules

- Aux noms de pays
- Aux nationalités « les Français », mais pas lorsque la nationalité devient un adjectif, « un travailleur français », ni quand il s'agit du nom de la langue, « il parle le français et le japonais. »
- À la première lettre des titres de livres, de projets, d'expositions, de conférences, de thèmes de conférence, etc.
- Au titre de fonctions (Directeur général, Responsable des publications), mais pas dans une phrase.
- Au premier terme des noms des Comités, exemple : Comité international pour les musées littéraires et de compositeurs (ICLCM) mais « comité » avec un « c » minuscule si le mot apparaît seul dans une phrase.
- Aux noms de musée lorsqu'ils accompagnent un copyright ou pour une légende de photo, par exemple : Musée des Arts et Métiers, Musée du Louvre, Metropolitan Museum of Art, British Museum. Mais dans une phrase le substantif « musée » ne prend pas de majuscule, exemple : « Le musée du Louvre est le plus grand musée de Paris ».
- En français, le mot « musée » s'écrit avec une minuscule. Ex : musée du Louvre, musée des Arts décoratifs, musée des Arts et Métiers. Il prend une majuscule quand il est suivi d'un adjectif : le Musée social, le Musée basque, le Musée lorrain.
- Abréviations des titres universitaires, à placer devant le nom du diplômé : Docteur ès histoire de l'art : D^r

Les diplômés en études doctorales acquièrent le titre de « docteur » (l'abréviation usuelle étant Dr), mais l'usage en français veut que cette abréviation soit réservée aux seuls titulaires d'un doctorat en médecine. Certaines écoles proposent des études en Master of Business Administration (abréviation MBA).

ESPAÑOL

Mayúsculas

- En la letra inicial de los nombres propios: de personas y sus apellidos, de ciudades y pueblos, de países, de comunidades autónomas, de calles, etc.
- En los títulos de libros, proyectos, exposiciones, conferencias, temas de una conferencia, etc., y en los nombres propios.
- En los títulos de funciones (Director ejecutivo, Director de publicaciones), excepto si están en una frase: el director general.
- En los nombres y adjetivos de instituciones, entidades, empresas, asociaciones, etc.
- El Comité Internacional para Museos Literarios (ICLM), el Museo de Artes y Oficios, el Museo del Louvre, la Comunidad Europea, el Tribunal Supremo, el Teatro de la Zarzuela.
- En la denominación de congresos, ferias, y encuentros:
- Día Internacional de los Museos, Congreso Internacional de Investigación en Educación.
- En los grados académicos: Lic. en Artes, Dr. en Derecho.

PUNCTUATION

If in doubt about a comma, leave it out. Commas are an aid to understanding and too many in one sentence can be confusing. If a clause ends with a bracket, the bracket should be followed by a comma.

Do not separate two sentences with a comma only. Two distinct sentences must be separated by a semi-colon: 'The Shanghai General Conference took place in November 2010; there were xxxx attendees.' Semi-colons mark a pause longer than a comma and shorter than a full stop.

Use hyphens for compound adjectives: long-term impact, in-depth debate. Hyphenate words that begin with prefixes, such as ex-, anti-, non-...

Avoid using quotation marks when no one has said anything. Quotations should be introduced with a colon. David Dean says: 'The museum is....'

When you omit part of a quote, use [...]; when you alter it significantly, place the altered parts between brackets.

There should be no space before a semi-colon (;), colon (:), question mark (?) or exclamation mark (!).

Dashes can be used in pairs for parenthesis or to introduce a paradoxical ending to sentences.

FRANÇAIS

Ne séparez pas deux phrases par une virgule. Deux propositions indépendantes doivent être séparées par un point-virgule précédé d'une espace insécable :

« La Conférence générale de Shanghai a eu lieu en novembre 2010 ; il y avait plus de xxx participants. »

Les points-virgules marquent une pause plus longue qu'une simple virgule et moins longue qu'un point.

La coupure des mots se fait entre syllabes. Dans le cas de consonnes doubles, elle se fait entre ces consonnes. Exemples : « lin-|guistique », « syn-|onyme », « mu-|sée » mais « bat-|tement » et « com-|munication » (et non « ba-|ttement » ou « comm-|unication »).

En français, on emploie les guillemets typographiques (« ») séparés de l'expression qu'ils mettent en exergue par une espace insécable. Quand il s'agit de citations de phrases, faites apparaître la ponctuation à l'intérieur de ces derniers : « L'exposition a atteint des records de fréquentation. » mais : Il se dit « journaliste ».

Les deux points (:) annoncent soit une énumération, soit une citation ou des paroles rapportées, soit enfin une explication (une relation de cause ou de conséquence)

Les deux points, le point d'interrogation (?) et le point d'exclamation (!) sont également précédés d'une espace insécable en français.

Evitez les points de suspension (...), préférez l'abréviation « etc. »

En typographie, les crochets [] indiquent que l'on a remplacé ou ajouté un ou plusieurs mots dans une citation pour qu'elle reste compréhensible hors de son contexte original, exemple : « Il [le président de l'ICOM] a tout d'abord prononcé le discours d'ouverture. » Des points de suspension entre crochets [...] signalent que l'on a raccourci une citation.

ESPAÑOL

La coma indica una pausa breve que se produce dentro del enunciado y es una ayuda para la comprensión.

El punto y coma separa proposiciones yuxtapuestas.

«La Conferencia General de Shanghái se celebró en noviembre de 2010; acudieron más de xxx participantes.»

El punto y coma indica una pausa superior a la marcada por la coma e inferior a la señalada por el punto.

La separación al final del renglón debe hacerse por sílabas completas. No se separan las vocales de un diptongo o triptongo. Si hay dos consonantes juntas, cada una pertenece a una sílaba. Ejemplos: «lingüís-tica», «restaura-ción», «sa-lió», «euro-pea», «mu-seo», «ac-ción», «cam-peón».

En español se colocan las comillas latinas (« ») sin espacio antes ni después de la expresión o cita que destacan.

Los dos puntos (:) anuncian una enumeración, una cita o un discurso de un tercero, o una explicación (causal o de consecuencia). Se coloca un espacio tras los dos puntos.

Los signos de interrogación (¿?) y los signos de exclamación (!) en español no llevan espacio antes o después de la frase que encierran.

Evite los puntos suspensivos (...), es preferible la abreviatura «etc.»

Los corchetes [] indican que se ha sustituido o añadido una o varias palabras dentro de una cita para hacerla comprensible dentro de su contexto original, por ejemplo: «Él [presidente del ICOM] pronunció el discurso de apertura.» Los puntos suspensivos entre corchetes [...] indican que se acortó una cita.

Los guiones siempre son dobles y tienen el uso del paréntesis.

SOME ICOM SPECIFIC RULES

Committees

- ICOM International Committee for Museum Security: In 1974, the ICOM International Committee for Museum Security was formed.
- Please expand the acronym related to the International Committee. Example: International Committee for Literary and Composers' Museums (ICLCM). If the acronym is repeated in the text, you may need to repeat its meaning. In this case, use the keyword representing the Committee. Example: ICMS (security).

Governance

- Chair of ICOM Colombia, but ICOM President
- ICOM Director General
- ICOM Secretariat. Can subsequently be referred to in a sentence as the Secretariat

FRANÇAIS

Les comités

- Le Comité international pour la muséologie (dans un titre) mais « comité » ne prend pas de majuscule dans une phrase.
Exemple : « L'ICOM dispose de plus de 117 comités nationaux »
- Expliquez l'acronyme afférent au comité international.
Exemple : « Comité de l'ICOM pour la sécurité dans les musées (ICMS) ».
- Si l'acronyme est répété dans le texte, vous pouvez avoir besoin de répéter sa signification ; dans ce cas, l'utilisation du mot clé de son action est possible.
Exemple : « ICMS (sécurité) »

La gouvernance

- Le président d'ICOM Espagne
- Le président de l'ICOM
- Le directeur général de l'ICOM
- Le secrétariat de l'ICOM

Le réseau

On écrit « les professionnels de musée » ou « les professionnels des musées » mais pas « les professionnels de musées ».

ESPAÑOL

Los comités

- Explique las siglas relacionadas con el comité internacional. Ejemplo: Comité Internacional para la Seguridad en los Museos (ICMS).
- Si la sigla se repite en el texto, es posible que tenga que repetir el significado, en ese caso es posible utilizar una palabra clave. Ejemplo: ICMS (seguridad).

Gobernanza

- El presidente de ICOM España
- La presidente del ICOM
- El director general del ICOM
- La secretaria del ICOM
- Minutas de la 74.^a sesión del consejo consultivo

SPECIFIC TERMS:

For the sake of harmonisation, please use the following terms:

- Use official UN Country Codes/Names, listed on FAO's website
- World War I; World War II
- UNESCO
- Per cent (e.g. 90 per cent)

BIBLIOGRAPHICAL REFERENCES

Position of footnote references

ENGLISH AND SPANISH

Just after the reference word, after the punctuation marks if there are any.

Example: reference word.¹

FRENCH

Juste après le mot de référence, avant la marque de ponctuation s'il y a lieu.

Exemple : mot de reference¹.

Numbering of the notes

Either by article (footnotes placed in the margins or at the bottom of the page, or at the end of the article), or an overall numbering for the entire work (footnotes or notes at the end of the work).

Repeat citations

FRENCH AND SPANISH

Ibid. (FR) / *Ibidem* (SP): for a work cited immediately beforehand (specify page number if different).

Exemple / Ejemplo:

4. Luis A. Fernández, *Museología y museografía*. Primera edición. Barcelona: Ediciones del Serbal, 1999, p. 51

5. *Ibidem*, p. 62

Op. cit.: for a different page of a work cited previously but not immediately beforehand (specify page).

Exemple / Ejemplo:

4. Claude Lapaire, *Petit manuel de muséologie*. Première édition. Berne : Paul Haupt, 1983, p. 25

5. André Gob et Noémie Drouguet, *La muséologie*. Première édition. Paris : Armand Colin, 2003, p. 42

6. Claude Lapaire, *op. cit.*, p. 116

Loc. cit.: for the same page of a work cited previously but not immediately beforehand.

Exemple / Ejemplo:

- 7. André Gob et Noémie Drouguet, *La muséologie*. Première édition. Paris : Armand Colin, 2003, p. 42
- 8. Claude Lapaire, *Petit manuel de muséologie*. Première édition. Berne : Paul Haupt, 1983, p. 25
- 9. Gob et Drouguet, *loc. cit.*

ENGLISH

If you are citing a work already cited in full beforehand, you can shorten the reference, using the author’s surname and name, shorter title of the work, and date of publication (page of the previous reference).

Example:

- 1. Jon W. Finson and Samuel B. Beckett, *Nineteenth-Century Music: The Western Classical Tradition* (Upper Saddle River, NJ, Prentice Hall, 2002)
- ...
- 4. Finson and Beckett, *Nineteenth-Century Music*, 2002 (see footnote p. 306)

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ISO 690 is an international standard for bibliographic references and citations to all kinds of resources. In practice, referencing is specific to each country. Furthermore, it should be noted that publishers and universities use their own referencing styles. Among the referencing styles adapted from ISO 690 are the Harvard style, the Chicago Manual of Style, the APA style and the Museum International specific style.

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BIBLIOGRAPHY	FINSON, Jon W. <i>Nineteenth-Century Music</i> . First edition. Upper Saddle River, N.J.: Prentice Hall, 2002. 320 p. ISBN 978-01-39271-79-3.	

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BIBLIOGRAPHY	KAYES, Gillyane, FISHER, Jeremy and PASCAL, Blaise. <i>Successful Singing Auditions</i> . First edition. London: Black, 2002. 153 p. ISBN 978-07-13658-07-1.

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FORMULA AUTHOR SURNAME, Name (First Initial). Title of Chapter of Article. In: AUTHOR SURNAME, Name (First Initial). *Publication Title*. Volume number. Edition number. Place of Publication: Publisher, year of publication, p. xx-xx. (Name of the series; number within the series.) ISBN.

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BIBLIOGRAPHY JENNINGS, James M. French Baroque Chamber Music. *Early Music*, 2005. Vol. 36, No. 4, p. 142-43. ISSN 0306-1078.

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FORMULA AUTHOR SURNAME, Name (First Initial). Title of Article. *Journal Title* [online], Year of Publication, Vol. xx, No. xx, p. xx-xx., [Accessed dd mm yyyy]. ISSN or DOI. Available at: <link>

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For further detail about the ISO 690 international bibliographic standard, you can consult the following document (in French): <http://revues.refer.org/telechargement/fiche-bibliographie.pdf>

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BIBLIOGRAPHY Finson, Jon W. 2002. *Nineteenth-Century Music*. Upper Saddle River, NJ: Prentice Hall.

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Second edition = 2nd ed.

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Revised edition = rev. ed. (Note) or Rev. ed. (Bibliography)

FORMULA Author Surname, Name (First Initial). Year of Publication. *Title: Subtitle*, edition number. (Place of Publication: Publisher, Year), pp. xx-pp. xx.

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REFERENCES IN NON-LATIN LANGUAGES

For languages using non-Latin alphabets, do not transliterate.

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- Use sentence case, unless an official English title exists.

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APPENDIX IV

ICOM Presentation Text

Do you need to present ICOM in your publication?

Below is a text that you may use to present the organisation and its main missions.

International Council of Museums (ICOM)

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ICOM is officially associated with international multilateral conventions linked to heritage. ICOM fosters a formal relationship with UNESCO and benefits from a consultative status within the United Nations Economic and Social Council (ECOSOC); it collaborates with organisations such as WIPO, INTERPOL and the World Customs Organization in order to fully achieve its international public service missions, including fighting the illicit traffic of cultural goods and raising awareness on risk management and emergency preparedness for the protection of world cultural heritage in the event of natural disasters and armed conflicts.

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ICOM's commitment to culture and knowledge promotion is reinforced by its 30 International Committees, each dedicated to a specific discipline, and which conduct specialised research in their respective fields for the benefit of the museum community.

